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THEATRE U.S.A.: ACTUAL AND POTENTIAL

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THEATRE in the United States today as a business, as a form of entertainment, as an art, or as a field of study, presents a sprawling and confused picture, full of inconsistencies and apparent contradictions. The promise for the future is bright; today's reality is in many ways disappointing and discouraging.

If we limit our view to the professional stage, then theatre, in the light of its flourishing past, is hardly more than vestigial remains, not too far from the status of opera. In 1900 the professional theatre of the living actor embraced the whole United States; it was big business. In 1952 it is confined almost entirely to New York City, where the quantity of production has so declined since 1929 that theatre is no longer big business, though it may be a big gamble for a few people. Short of a complete reorganization and transformation, the decline of the professional stage is not likely to be reversed or even halted. Individual producers are helpless. Even powerful groups such as the Dramatists Guild, Actors Equity, and the Stagehands Union appear to be so firmly strait-jacketed in the *status quo* that they can make only fitful and feeble attempts to retard the rate at which the professional stage is shrinking. Something like a revolution is needed with leadership which can look not only beyond group interests but beyond existing conditions as well. Radical action by the whole of the profession will also be needed. In theory, the American National Theatre and Academy constitutes the instrument for salvation; in practice, it has developed neither the necessary leadership nor the necessary strength. Possibly it may yet do so. Possibly it comes too late. Today, certainly, all signs indicate that the professional stage will continue to decline in number of productions and in audience, although it is not likely to become extinct.

Paradoxically, the prestige of the professional living stage remains largely undiminished. It may in fact be higher than it was in 1900 or even in 1929, for with the decline in the number of plays, the quality on the average has risen. At any rate, the stage wields an influence on the rest of theatre in America

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out of all proportion to its size and scope. It is still the goal of would-be professional actors, playwrights, designers, and directors. It provides almost all the new plays and it very largely sets the style of production for the non-professional theatre. Although it provides a livelihood for only a very few of the top theatre artists, it remains a major training ground and source of talent for that other professional theatre, so rich, so gigantic, so all-embracing—the theatre of the mass media.

If size, scope, and dollar investment are the criteria, obviously the real professional theatre today is not that of the living actor but of radio, moving pictures, and television. Here is the audience of millions, here is large-scale industry, here is the opportunity for many artists to earn a good and reasonably secure living. Actors and directors graduate from the Broadway stage to the radio, moving picture, and television studio, and return at long intervals for brief visits, if they return at all. Playwrights, with few exceptions, make their marks on Broadway and their money in Hollywood. Nevertheless, the theatre of the mass media does not have the prestige of the professional stage. It is regarded as commercial through-and-through. The professional stage somehow manages to be regarded as more than commercial—as business but also as art.

Although the professional stage of the living actor has largely been replaced by the transmitted or recorded stage of the mass media, live theatre is not dying in the United States. On the contrary, it flourishes, perhaps as never before, in the thousands of non-professional theatres which present hundreds of plays each year from coast to coast. New York State alone, excluding the island of Manhattan, can boast 135 community theatres each producing from two to ten plays a year.[1] Illinois has over eighty community theatres each producing from two to six plays a year. Figures for the whole country are unobtainable, but three to four thousand theatres each producing an average of four plays a year is a reasonable estimate. With the increasing popularity of arena staging and the increasing demand for children's theatre, undoubtedly the number of producing groups is growing. In addition, nearly every high school, college, and university produces from one or two to ten or twelve plays a year.

Theatre as entertainment and as art, if it is understood to include non-professional as well as professional, transmitted and recorded as well as live production, is probably bigger than ever in the United States today.

Moreover, people are discovering that theatre and theatre techniques can be useful tools. Play production is now recognized as an important part of the recreation programs sponsored by organizations and institutions concerned with the welfare of groups. Play production has been used with some success in the rehabilitation of the physically handicapped and the mentally disturbed. In the form of psycho-drama, theatre techniques have been applied specifically to the treatment of mental disorders. Improvisation in the form of creative dramatics is becoming accepted as valuable in the personality development of young children. More use is being made of dramatization in the teaching of factual subjects in the primary and secondary schools. Educators and others have found that "role-playing" is a technique useful for arriving at solutions to all sorts of group problems at several levels and in various

[1] Mary Eva Duthie, "The Community Theatre at Mid-Century," *Educational Theatre Journal*, III (March 1951), 54.

settings: in the schools, in adult education, in industry, and even, as sociodrama, in the community as a whole.

No one will deny that theatre, considered in its broadest sense, figures prominently in our society. Ours is an age of theatre; at least theatre plays no inconsiderable part in our culture. However, American theatre considered from the point of view not of quantity alone but of quality as well, presents a somewhat different picture.

In some ways the professional stage maintains high standards and still attracts some of the best creative talent in all departments of theatre arts. It probably presents the best plays, technically considered, that are being written in the United States today and a representative selection of the best plays being written in England. Broadway production as a whole displays a high level of skill in all the techniques of theatre art. Nevertheless, the professional stage falls considerably short of the ideal in quality as well as in quantity. It does not revive in any systematic fashion the best plays of the past. It does not present the best contemporary plays of Europe, South America, or Mexico. Although it draws talent from all over the United States, its audience is confined to New York and a few other large cities; consequently its product is less than representative of the country as a whole. Its skill, frequently applied to inferior plays, often results in mere slickness. Its artists, without a strong tradition and without a strong directing or producing hand, more often than not achieve brilliant individual creations but a chaotic ensemble. Even when the play is good, Broadway, for all its creative talent and technical skill, frequently makes it look bad. This point is made in no spirit of censure for the artists and craftsmen who struggle to do good work under the impossible conditions of the professional stage. Most of these faults spring from the lack of organization which characterizes that institution. It lacks contact with the country as a whole; it lacks continuity with the past; it lacks continuity in and of itself. No permanent acting companies, no permanent producing organizations exist. The professional stage is a one-play, a one-shot proposition. That it occasionally achieves a first-rate production of a good or even a great play is remarkable and constitutes a tribute to its artists.

Theatre in radio, moving pictures, and television is characterized by a high degree of technical skill, and with notable exceptions, by content of a generally low quality—presumably because its audience does not demand better.

The community theatre, again with a few notable exceptions, has tended to follow the pattern set by the professional stage. It produces a few classics and a few new, untried plays, but for the most part it is content to present recent Broadway successes as nearly as possible in the Broadway manner.[2] Technical standards vary widely depending upon the prosperity and personnel of the individual producing group. The best productions are comparable to good professional productions; the worst may be very poor indeed. Although the individual community theatre draws its personnel largely from its own community and its selection of plays presumably represents the taste of its audience, few such theatres are noticeably colored either by the community or by the region in which they function. Few produce plays by local playwrights, and few select plays for their particular local or regional flavor.

[2] See John E. Dietrich and William Work, "Dramatic Activity in American Community Theatres: 1949-50," *QJS*, XXXVII (April 1951), 188-189.

In two important respects the community theatre shows signs of diverging from the pattern of the professional stage. The growing popularity of arena staging has encouraged the development of production techniques not to be seen on Broadway. And the growth of children's theatre has revealed that theatre can and should be more than entertainment and recreation.

Although some children's theatres are sponsored by educational institutions and the principal purpose of children's theatre is educational, it is clearly a form of community theatre. It has arisen to provide grade school children with more suitable and better theatre than is available through the mass media. Children's theatre is already reaching hundreds of thousands of children every year and is still far from its potential peak. Besides theatre *for* children, it frequently includes theatre *by* children, under the name of creative dramatics, in which young children are encouraged to develop their powers of imagination and bodily expression through improvisation. Children's theatre is creating tomorrow's enlightened audience; and almost surely it is providing some of tomorrow's artists with fundamentals of the art.

From the point of view of quality, the educational theatre too, has serious defects and grave shortcomings. The high school theatre, as we have noted, produces a great quantity of plays, but the standards of production are generally low (with notable exceptions), as anyone who has observed county, regional, or even state contests and festivals can testify; and the quality of the plays produced is low. A few high schools produce good plays and produce them well. More provide good productions of recent Broadway successes (those which appear suitable to the high school audience) as nearly as possible in the Broadway manner. But the majority still present largely, if not entirely, the low-royalty farce or mystery drama especially written for the high school trade.[3]

Educational theatre in the college and university presents a somewhat brighter picture. A considerable number of institutions present well-balanced programs of the best plays old and new, American and European, in a variety of styles and forms.[4] However, they produce comparatively few new, untried plays, and too many still follow the pattern of the professional stage.[5] Considering that much of the production work is done by the students, the technical standards are high. As in the community theatre, the growing interest in arena production has stimulated in the college and university theatre experiment with techniques different from those to be seen on Broadway.

Although our American theatre here and there can benefit from improvement in technique, in most branches the technical level is high. The major shortcoming appears to be an inadequate concern for content with the result that often too much emphasis is put on entertainment, in the limited sense, and upon technique as a means to entertainment or even as an end in itself. A young Chilean director who had been studying theatre in this country summed up the difficulty, and incidentally underlined the particular responsibility of the educational theatre, when he said:

> Your students and teachers seem to have no interest at all in the meanings or the ideas in the plays they study. Everything is technique.

[3] See e.g., Ronald C. Gee and John E. Dietrich, "A Survey of Dramatic Activity in Wisconsin High Schools: 1947-1948," *QJS*, XXXVI (February 1950), 68.

[4] See Theodore Hatlen's annual surveys, *Educational Theatre Journal*, II, III, IV (May 1950, 1951, 1952).

[5] Theodore Hatlen's annual survey, *Educational Theatre Journal*, IV (May 1952), 144.

Your productions and physical apparatus are the best in the world, but among all the university people I came to know, as well as the professionals, scarcely any want to talk about the authors' ethical, moral, or philosophical intentions. They seem to see the theatre as an engineering project, the purpose being to study successful models of form in order to reproduce them. . . .[6]

Nothing is wrong with technique unless we lose sight of its proper function—the honest expression of truth.

II

If the quality of American theatre is to be raised, it must become less concerned with entertainment in the limited sense and more concerned with content. An audience must be built up, and more theatre workers with an understanding of theatre as an art and as a cultural force must be developed.

The professional stage is in no condition for such an undertaking. The theatre of the mass media is not interested. The community theatre is unorganized and insecure. Therefore, only the educational theatre remains to do the job. It reaches a tremendous audience, made up largely of young people; it influences particularly a smaller, but still a considerable, number of young people who take part in its productions and who study drama in the classroom. How can educational theatre do a better job of developing the theatre audience and of training potential theatre workers?

Let us consider the high school theatre first. Here, as we have seen, play production is extremely wide-spread, but the quality of plays and of production is low. Too much of the directing in high school is done under highly unfavorable conditions by persons without proper training. In most schools, theatre is an extra-curricular activity, sometimes of a dramatic club, but often of a junior or senior class. Too often still its principal aim is to raise money for some non-theatre purpose. The director or sponsor produces plays in addition to a full teaching load (and often in addition to sponsorship of the school newspaper or some other extra-curricular activity), frequently in a badly arranged auditorium, with inadequate facilities. The teacher of English, doubtless on the grounds that he or she knows something about the written drama, is most frequently selected for this assignment, but teachers of Latin, physical education, mathematics, almost any subject in the curriculum, may be expected to direct plays.[7] The director who is unfamiliar with the great range of dramatic literature or who lacks adequate standards for judging plays cannot be expected to select good ones. The English teacher, though he may be familiar with English dramatic literature and may have some discrimination among written plays, if he is without training in theatre, may well lack the courage to attempt, with young and inexperienced actors, what may seem the more difficult task of producing Shakespeare, Molière, Sheridan, or even Thornton Wilder.

Something can be done to help the untrained high school directors already on the job to choose better plays and to give them better productions. Short courses or clinics designed to provide the maximum of information in a short time, loan libraries of good plays and books on theatre art and technique, and a visiting specialist whose job is to keep in touch with theatre work in all the high schools of a state or region and to be available for consultation with administrators as well as with teachers—

[6] Quoted by Arthur Miller, "Many Writers: Few Plays," New York *Times*, August 10, 1952, Sec. 2, p. 1.

[7] See Opal Wigner Boffo, "The High School Dramatic Director," *Educational Theatre Journal*, III (May 1951), 120.

all these are useful. A number of state universities provide one or more of such services; they should be made available in every state.

However, helpful as such measures may be, they do not get at the heart of the trouble. If high school theatre is to be markedly improved, more teachers must be trained specifically in play production. Too few of the many people colleges and universities train in play production enter high school teaching, partly because the demand for teachers trained in theatre is small. Principals and superintendents apparently are aware of the value of an ordinary theatre program, which as a public group activity helps develop in its participants poise, cooperation, and responsibility, but too few of them are aware of the added value of a *good* theatre program in developing imagination, taste, and understanding. The football team is no longer entrusted to anyone untrained in physical education. The school orchestra is not put into the hands of an amateur musician.

If good directors are to be attracted to high school theatre, the conditions must be improved. Adequate compensation for the time and energy required in producing plays is essential, either in the form of extra pay or of reduced teaching load. Theatre must be established as an independent activity using its funds to improve itself. An adequate stage and auditorium with good minimum equipment are desirable, but the trained director will know how to make the best of the available facilities and how to improve them when opportunities arise.

The need for the trained high school director is not new. It has been pointed out over and over again for more than twenty-five years, but the need persists. Schools of education must be persuaded that the prospective teacher of high school English should have some theatre training. State departments and boards of education must be persuaded that the high school theatre program should not be left to any teacher who happens to be available. Only when educators, administrators, and certifying bodies are convinced of the need, will there be positions for trained directors and persons qualified to fill them.

Through a program of good plays, such as can be expected under the guidance of a properly trained director, the high school theatre can go far toward improving the taste of the general theatre audience. Young people who have learned to appreciate good plays in high school, as spectators and as participants, will support better plays in the community theatre, and perhaps even exert an influence for better theatre in radio, moving pictures, and television.

If some contact with good theatre is beneficial to all high school students, surely more contact is further beneficial to the few students especially interested in that art. The crowded state of the curriculum gives pause to the suggestion that more high schools should offer classroom work in theatre. Nevertheless, for the high school to offer in theatre something equivalent to the special courses it offers in art and in music seems only consistent.

Although moving pictures, radio, and television exert an important influence in our society, and perhaps particularly in the lives of young people, the high school program, curricular or extracurricular, provides for almost no study of these comparatively new arts. Most high schools have equipment for showing moving pictures, and some make use of film versions of literary classics to stimulate interest in literature. Except in a very few schools, nothing is done

with the film as art or even as entertainment. Radio programs are sometimes given cursory attention in connection with courses in English, speech, or social studies, but little is done to help the student acquire standards for judging what he hears through this medium. Television is too new to have found a place in the high school, but if the attention to radio and the moving picture is indicative, it too will be largely ignored. Very few administrators recognize that the mass media have any place in the school, and few teachers are qualified to plan and administer a program designed to educate the high school student in any of them. Any change in these conditions is bound to be slow. However, some schools might make a start by introducing into the extra-curricular program a film study club to sponsor a series of film showings selected to illustrate the technical and artistic development of the moving picture.

The high school can do much to lay the groundwork for a better American theatre, but the high school and the teacher cannot do it alone. Carefully considered action by college and university departments of speech and of drama, and by state and national associations, particularly the Speech Association of America and the American Educational Theatre Association will be necessary.

The college and university theatre shares with the high school theatre responsibility for building an audience for good plays primarily through its program of public productions. Two hundred and twelve schools reported 897 productions in 1950-51 for a combined audience of about 1,135,000 persons.[8] The survey did not reach some schools; some did not reply. An annual audience of 2,000,000 is a reasonable estimate. The college and university theatre should present an even wider range than the high school theatre of good classic plays of all periods and cultures, of representative contemporary plays which have received the stamp of critical approval, and, in addition, of occasional new and untried plays which show more than ordinary promise. A considerable number of colleges and universities already present such a program, but too many still confine themselves largely to the latest Broadway successes. The reason is not far to seek: too many college directors regard theatre merely as entertainment or as a medium for the display of technique. For the most part, these directors were themselves trained in the college and university theatre. If better plays are to be produced, the colleges and universities must turn out more broadly educated directors who see theatre not only as entertainment but as art and as a cultural force.

Thus the college and even more the university must be concerned as much with special as with general theatre education. The basis should be an undergraduate major in theatre as a field of cultural study. This should include minimal courses in acting and play production (directing, scene design and construction, costume design and construction, lighting, and make-up) but it should draw heavily on courses in dramatic literature and criticism, rhetorical theory and criticism, psychology, sociology, aesthetics, and the history and criticism of the fine arts; it should devote as much time to the history and theory of theatre as to the production skills. Such a major would provide for the needs of the student interested in theatre but having no professional aims, and it would provide for the basic needs

[8] Hatlen's survey, *Educational Theatre Journal*, IV (May 1952), 143.

of the student who intends to seek a living in educational, community, or children's theatre, the theatre of the mass media, and even the professional stage.

Some institutions need to provide, as some do, more specialized professional training either in the third and fourth undergraduate years or on the graduate level. The prospective college teacher needs more training in direction and more intensive study in dramatic literature and theory, theatre history, and theatre aesthetics. The prospective high school teacher needs training in the problems and conditions of play production in the secondary school. The prospective community theatre director needs work in community organization, social psychology, theatre administration, and business management.[9] The prospective children's theatre director needs courses in child psychology, theatre for the child audience, and creative dramatics. The prospective worker in radio, moving pictures, or television, unless a separate undergraduate curriculum is provided for him, needs special courses in the mechanics and techniques of the particular medium. Under present conditions, colleges and universities are probably not justified in offering training specifically for the professional stage. However, if such training is offered, it should maintain an even balance between the technical-practical and the theoretical; it should include a thorough study of the contemporary professional stage as an art and as a business. The potential playwright is a somewhat special case. Unless playwriting is to die out, the college and university theatre must help develop new playwrights by giving them their initial training, as well as by producing more new, untried plays. At least two courses in playwriting should be offered, and the student should be able to see his plays performed without elaborate staging. Throughout, knowledge and theory courses should be taught with emphasis on their relation to production. The practical and technical work should be taught, not as an end in itself, but as a means to the realization of the written play in the theatre for an audience. Theory and practice alike should be taught as means to the creation of theatre art which is an honest expression of the dramatic in all of man's experience.

As long as theatre in most high schools is extra-curricular, the colleges and universities will need to provide service courses either at the upper class or the graduate level for prospective directors of high school theatre majoring in English or any field other than theatre. Some universities indicate a need for similar service courses adapted to the special requirements of recreation and rehabilitation majors who wish to use theatre as a tool in their professions. With the spread of psycho-drama, socio-drama, and dramatization as a means of teaching and solving problems in all kinds of groups, the need for similar service may develop in psychology, sociology, education, and labor relations.

Where is such a curricular theatre program to be located in the college and university organization? In a few institutions today, theatre courses are offered in the English department in the college of arts and sciences. In most institutions, however, they are in the department of speech, or of speech and drama, likewise in the liberal arts college.[10] On both historical and logical grounds much can be said for placing theatre in the department concerned

[9] Duthie, *op. cit*, p. 57.

[10] Edwin Burr Pettet, "Directory of Colleges and Universities Offering Degrees in Theatre," *Educational Theatre Journal*, III (October 1951), 258-265.

with oral communication. However, it is no secret that some theatre teachers are not happy in speech departments. Speech has come to cover a wide and varied territory, and theatre in some cases may be slighted or neglected in favor of public speaking, debate, discussion, speech correction, or speech science. Whether theatre is given its due depends upon individual department policy.

But more general and fundamental reasons why theatre is not entirely easy as a member of the speech family may be advanced. It does not have direct connection with the course offerings in dramatic literature, theory and criticism of drama, and, ordinarily, of playwriting. They remain in the English department from which theatre has separated in company with speech. No strong feeling exists that theatre should return to the English department where little interest exists in drama as something to be performed. Nevertheless, the departmental separation of theatre from dramatic literature is undoubtedly responsible in part for the over-emphasis on the techniques and skills of production which has characterized much of our theatre training.

A second reason why theatre is not completely at home in the speech department is to be found in the change that has occurred both in theatre and in speech in the past fifty-odd years, a change which in important ways has moved the two arts in different directions. In the nineteenth century, the art of the theatre was the art of acting, and the arts of acting and of speaking were regarded as similar, if not identical. In 1810 a theatre critic could declare without fear of contradiction: "The theatre is a school for elocution or it is nothing."[11] Georgia Cayvan, successful American actress of the eighties and nineties, prepared for the stage in a school of oratory and in the same classes with candidates for the ministry.[12] As late as 1900, Franklin Fyles advised theatre managers in their search for acting talent not to overlook the country's young declaimers.[13]

For better or for worse, voice and the spoken word, though still essential elements, are not so important a part of theatre art as they were in 1900. Auditoriums are smaller; the predominant acting style is realistic. The costuming, formerly often left to the individual actor, the stage setting, and the lighting —all have become firmly established as important expressive elements. The eye has become more important and the ear less important. Today's theatre lays more emphasis on the visual at the expense of the audible means of expression.

In theory, speech includes visible as well as audible symbols; in practice, far less attention is paid to the visible than to the audible in the study of speech today. This development appears to be a result of the change in style of public speaking from the "declamatory" to the "natural." As long as the aim of public speaking was "nature to advantage dressed," not nature clothed only in what graces the speaker happened to possess, the study of speech gave considerable attention to posture, body movement, gesture, and facial expression. Such attention doubtless contributed to the artificiality of the declamatory style; however, no equivalent training has been developed to make the body expressive in today's natural style of speaking. Almost every speech department offers a course or courses in voice and

[11] *Mirror of Taste and Dramatic Censor*, I (Philadelphia, 1810), 77.

[12] Georgia Cayvan, "The Stage and Its Women," *The World's Congress of Representative Women*, May Wright Sewell, ed. (Chicago and New York, 1894), I, 184.

[13] *The Theatre and Its People* (New York, 1900), 51-52.

articulation; few, if any, offer a course in posture and movement. Courses in fundamentals of speech devote far more time to language, voice, and articulation than they do to posture, gesture, and facial expression.

This preparation may be enough for the public speaker, who has merely to purge his speaking of its worst faults and to develop a single style appropriate to his own personality and character. For the actor it is not enough. Though, like the public speaker, he needs a "natural" style for much of his work, he needs much greater flexibility of body. He must be able to move "naturally" not in his own character but in a great variety of characters different from his own. Moreover, unlike today's public speaker, he is sometimes called upon to perform in non-naturalistic styles; he should be capable of bodily expression in formalized patterns appropriate, for example to Sophocles or Shakespeare, to Congreve or Sheridan, to Cocteau, Claudel, Brecht, or Saroyan. Consequently, theatre teachers frequently have difficulty seeing the value of speech courses for the training of the actor and yearn to set up courses of their own to teach bodily expression as required for the stage.

The increased importance of the visual in theatre art has tended in another way to widen the breach between theatre and speech. Now that theatre art is considered to be more than merely acting, not only acting must be taught, but also directing, scene design and construction, costume design and construction, perhaps even make-up. Obviously these are not speech arts and skills, unless "speech" is understood in the very broad sense of "communication." On the whole, such non-speech courses have been welcome in the speech department, but they are frequently not welcome in the college of liberal arts and sciences. In spite of time, tide, and the infiltration of dubious courses into almost every department, many college curriculum committees still hold to the belief in "pure" knowledge as something to be derived only from books or from the scholar's lecture, and stoutly defend the ramparts against the assaults of such "practical" courses as stagecraft, scene design, stage lighting, and stage costuming.

The practical, or more properly the creative, aspect of theatre presents another problem in the liberal arts college. Must the director, scene designer, lighting expert, and costume designer obtain a Ph.D. in order to secure a position and gain advancement in rank? Or, as in other artistic fields, is creative work in theatre to be accepted as the equivalent of scholarly work? Whatever the answer, the theatre teacher with an M.F.A. must be treated as an exception in most liberal arts colleges.

As a result of a combination of basic and special difficulties, theatre in a few universities has fled from speech and liberal arts to autonomy in the friendlier atmosphere of fine arts, where it is understood that the student can learn some things—even some important things—only by doing. Here theatre is freer to develop its visual elements and to renew old ties with painting, sculpture, dance, and music. Unfortunately, in fine arts theatre is even further removed from dramatic literature and dramatic theory, and its tendency to emphasize technique rather than content may well be intensified.

Theatre, probably not unique in this respect, does not fit neatly into the traditional pattern of college and university organization. On the one hand, the argument may be made that since dramatic literature remains in English, theatre art belongs there too. But the clock cannot be set back in education,

any more than it can be set back in politics or in economics. The argument may be offered, on the other hand, that for the encouragement of creativity theatre belongs in fine arts. Nevertheless, perhaps as a compromise, theatre appears to be somewhat better off in speech, if it is able to secure adequate recognition. At any rate, the trend toward separate departments of "drama" or "theatre" has apparently been replaced by a trend toward departments of "speech and drama." However, theatre will not remain in speech unless it is given room to live its own life and to develop in accordance with its needs.

Wherever it is located, the important consideration is that theatre study should not be circumscribed by department and college lines. It must be free to make full use of dramatic literature courses in English, of oral interpretation and voice and articulation courses in speech, of design in art, of dance, and so on. Local conditions must determine which location offers the greatest freedom to develop a well-rounded course of study with a proper balance between theory and practice, between content and technique.

Theatre in the mass media presents special problems. A good many colleges and universities maintain educational radio stations which serve as a medium for adult education and for public relations, and also provide a laboratory for students specializing in this field. Other schools present regular programs over local commercial stations for the same purposes. Apparently television study will be managed in much the same way. Since radio and television both present dramatic material and make use of theatre techniques, a liaison with live theatre is desirable; but since both have other functions than to provide art or entertainment and both present other than dramatic material, it is only reasonable that study in these areas should be organized separately from the study of live theatre and that they should draw on it only for such basic courses as will serve their special needs.

The moving picture, since it is used almost wholly as an entertainment and art medium, is a somewhat different case. A considerable number of colleges and universities now offer showings of films designed to illustrate the history and development of the medium and to acquaint students with the best recent films, commercial and artistic. These showings are likely to be sponsored by speech, drama, or art departments. Courses in the history and appreciation of the moving picture are extremely few. Professional training in the field is offered in a few large universities, sometimes in a department of theatre arts as at the University of California at Los Angeles, sometimes in a department of its own, as at New York University. Where no program of film showings exists, theatre teachers should initiate one. Some place in the theatre curriculum should also be found for the history and appreciation of the moving picture; if not as a separate course, then as a part of a course in introduction to the theatre arts. Where professional training in the moving picture is offered, it should draw on the basic theatre curriculum for fundamental theatre information, theory, and skills.

With some such program as I have attempted to describe, the college and university theatre can do much to shape our theatre of tomorrow closer to the ideal. If the high school theatre too is made to function as it should, the educational theatre may well be able to put a new and better stamp on American theatre as a whole.

III

This is Theatre U.S.A., actual and potential. Despite the fact that the pro-

fessional stage has dwindled to insignificant proportions, theatre in the United States is a flourishing institution. It is very much alive in radio and moving picture, and it is expanding in the new medium of television. It is very much alive too in school and community, where it is expanding under the double impetus of arena staging and of children's theatre. As entertainment, theatre is an important part of our society.

As art, it is considerably less important. The professional stage has set its stamp not only on the community theatre but on the educational theatre as well. That stamp is unsatisfactory not merely because it is commercial but because the pattern is superficial and chaotic. Lacking adequate roots either in the theatre of the past or in American life today, the professional stage prescribes a pattern which represents neither the fundamental truths of our society nor the great truths of world theatre.

We need a new and better pattern. The educational theatre can, if it will, set that new and better pattern. By producing only the best plays, by encouraging the beginning playwright, by teaching theatre as an art and as a cultural force, by training leaders who will carry this ideal not only throughout its own ranks but also through the ranks of community theatre, it should be able to change the face of the theatre in this country. If educational and community theatres become centers for the production of the best plays of all times and of all cultures, if in addition they become centers for local and regional playwrights, theatre would become really "Theatre U.S.A." instead of merely "Theatre, New York." It is even conceivable that the professional stage might undergo a transformation, might take its stamp from the rest of the country.

This is the potential; this is the promise. If we in the educational theatre are capable of realizing it, theatre U.S.A. one day may be not only big but significant, not only entertainment but art.

COMMENTARIES

DRAMATIC DIALOGUE

> Among theatrical people it is an axiom that the play which reads well rarely acts well and that is quite right. Not often is the finished dramatist's dialogue overwritten. It will be terse, staccato, almost choppy. For he appreciates how a lift of an eyebrow, a shrug, a sigh, a grunt, any well-devised bit of by-play, will emphasize the meaning he wishes to convey so clearly that further language is superfluous. Whereas the novelist, or the essayist, seeking for sonorousness in his prose, for the sensuous effect of fine writing, may be as discursive as he pleases. Regardless of its length or its brevity a phrase for the stage should do one of three things: advance the motive, strengthen a characterization, or produce an emotional reaction—laughter, thrill, what not—in the minds of the audience. If it accomplishes one of these three things it is good; if, as happily occurs once in a blue moon, it accomplishes all three of these things, why that's perfection. I have a theory that a line in a play should be either the caption over a picture, the text under that picture, or, infrequently, the obituary for the picture uttered in the brief pause after it was erased. . . .—Irvin S. Cobb, *Exit Laughing* (Indianapolis, 1941), p. 358. Quoted by permission of the publishers, The Bobbs-Merrill Company.

THE ELECTION OF 1952: A SYMPOSIUM

Frederick W. Haberman

THIS symposium is planned to complement the symposium in the October issue of *QJS* which dealt with convention oratory and pre-convention speaking of the leading candidates of the major political parties. The symposium is made up of three commentaries on the presidential candidates, two on the vice-presidential candidates, and two on more general topics. In Part I, the general appraisal of Mr. Eisenhower was contributed by Kevin McCann, President of The Defiance College. Mr. McCann, biographer and longtime friend of the President-elect, was active in the campaign until forced by illness to withdraw. Robert Gray Gunderson, Oberlin College, contributed the analysis of Mr. Eisenhower's Cleveland speech. Richard Murphy, University of Illinois, after first-hand observation on the campaign train, prepared the appraisal of Mr. Stevenson. In Part II, Barnet Baskerville, University of Washington, wrote the piece on Mr. Nixon; T. Earle Johnson, University of Alabama, the piece on Mr. Sparkman. In Part III, Douglas Ehninger, University of Florida, contributed the commentary on the campaign in the South; and Edward Stasheff, University of Michigan, the commentary on TV in the campaign. The general appraisals of the presidential candidates were allotted 1500-2500 words; all the others, 1000.

In only one instance was I aware of a contributor's political affiliation before issuing an invitation to participate in this venture; I made no inquiries about the others. It may be assumed that these critics would not undertake tasks repugnant to them, but also that political sympathy is only one of the usual hazards of criticism.

I. THE PRESIDENTIAL CANDIDATES

The Speaking Eisenhower

The bulk of Dwight David Eisenhower's campaign speeches has been more in the tradition of the nineteenth-century prairie-stumper than in the manner of the academic pundit delivering a meticulously phrased paper or the political candidate reading an address whose warp is the ghost-born phrase and whose woof is the angled paragraph. For that matter, his crisscrossing tours of the United States from June until November of this year were strewn with ghosted speeches that had been jettisoned in favor of off-the-cuff talks. Anyone who knew the man well could have predicted his impatience with material submitted for his use, when he had little or no part in its preparation or revision.

It must never be forgotten that he was raised in Kansas during the days of the Populist revolution, when politics was as much a part of the Kansan's daily life as the price of wheat or the threat of drought. Although his father and mother abstained scrupulously from political activity, at home they were forthright in the expression of their views; and their son grew up in a conviction that good citizenship required an active political consciousness. Since the termination of his tour as

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Chief of Staff of the United States Army, in February, 1948, in his speeches he has always taken it for granted that his audience, whether Republican or Democrat in affiliation, or of no party, would be of the same conviction. Certainly, that was an important element in the persuasiveness of the great political speakers in the American past. He more nearly resembles Lincoln and Douglas than any political candidate in recent American history.

Eisenhower, the speaker, is most at ease, most at home, most himself when his audience is within eyeshot and within earshot. Then he marches up and down the platform; he punctuates with a shrug; he emphasizes his points with a grimace; he carries his audience with him from thought to thought by his physical intensity and the fire of his personality. Words tumble forth in a torrent and their impact is Niagara-like. His audience leaves the room or hall enthusiastic, convinced that they have heard a great speech and a great speaker. Even case-hardened newspaper men, accustomed to all the techniques and artifices of oratory, are often swept off their feet.

In the last seven years most of Eisenhower's talks have been extemporaneous. Consequently, the morning-after and printed versions are not true facsimiles of the spoken speeches. Put down black on white in next day's newspapers, lacking the man's gestures and face and fire and personality, the words sometimes seem dull and the sentences haphazard. Readers of the Lincoln-Douglas debates sometimes wonder what in the world could have set the prairies of Illinois on fire in 1858. In like manner, readers of Eisenhower's off-the-cuff talks often wonder what in them could have ignited their hearers.

Since he returned from Europe in 1945, Eisenhower's leisure—except for an occasional brief vacation—has been measured in minutes, rather than in hours. Consequently, the rush of affairs and the tightness of daily schedules reduce the preparation time of addresses to fifteen or twenty minutes of concentrated thought, which he catches while hunched back in a corner of the car that carries him from office to platform.

Out of this compressed brown study comes the talk, reflecting the man's most deep-rooted convictions. Passionate in his grasp of the fundamental concepts and ideas that are woven through the Bible and the documents of American freedom, he is inflamed in his presentation of them to a visible and immediate audience; and he enflames those who hear him. But the storm of ideas and words tumbling forth blows away grammatical strictness, verbal clarity, and rhetorical polish. Because he very seldom has the opportunity to revise the transcript, the printed version magnifies the defects inherent in the extemporaneous, and loses entirely the man's fire and his audience's response.

There is another speaking Eisenhower who slaves hours on end over a prepared text. The original draft, dictated by Eisenhower himself or prepared by an assistant from his quick outline, is only the first in a series of exercises in interdelineation and erasures and marginal emendation.

This Eisenhower is fairly new. In the United States Army between the two World Wars, majors and lieutenant colonels were seen the proper number of paces to the left and behind their superiors. But they were seldom heard outside barrack bull sessions and staff conferences. Eisenhower became a lieutenant colonel in 1936, while senior military assistant to General Douglas

MacArthur. Thereafter, he did make two addresses before officers of the Philippine Commonwealth Army, and members of the Philippine government. But the demands of wartime duties permitted no speechmaking during the first half of the '40's. The war ended, he became almost overnight one of the most sought-after speakers in the world.

His first speech in this new situation was delivered at the Guildhall in London on June 12, 1945. Every night from V-E Day until the eve of its delivery, he worked the manuscript over, sitting up in bed, cutting, adding, and correcting for several hours, until the manuscript brought to the office for retyping the following morning was a test of the stenographer's interpretative ability. This first major address was a prototype, in preparation, content, and delivery, of the prepared speeches which he gave in the next seven years.

No man labors more over the sequence of ideas, the choice of phrases, the accuracy of statements, than Eisenhower. Not since the Guildhall address has he been able to work thirty evenings on a single message. But he would, if he could find the time. While he was Chief of Staff from the winter of 1945 until February, 1948, and through his years at Columbia, no prepared address of his ever reached final typing until it underwent the surgery and reconstruction of at least four drafts. Labor is the essence of an Eisenhower-prepared text. If, at times, the product seems labored, that quality is the result of the man's earnest effort to write the truth, the whole truth, and nothing but the truth of what is in his mind.

After the customary paragraphs of thanks and of topical reference to time and place, seldom omitted by any speaker, Eisenhower's first requirement is a logical train of thought. The core must be a simple and fundamental concept. Although he engages in occasional parenthetical diversions during a speech, he strives for a continuous development of a single major idea. However multiple the applications or corollaries may be, repetitious back-tracking is anathema to him. He seeks always the trip-hammer impact of one idea constantly expanding in new form and in new words.

His topics until he entered the political arena—and they will probably continue preeminent in his thinking—were those of national and international significance which had been troubling him for years: statism, communism, the rights and privileges of labor and capital, the function of government in a free society, the prospects for peace, the likelihood of war, and above all, the worth of human freedom, and the responsibilities of those who enjoy it within a free society.

"Emphasis on the obvious rather than elucidation of the obscure makes an Eisenhower talk something unique for a New York audience," a Columbia trustee once said, commenting on the General as a speaker. "The family, church, and school as the foundation of American society," he continued, "freedom, cooperation, unity as its political core, the Mosaic Decalogue and the Sermon on the Mount as the source of its spiritual strength—that sort of talk the people in this city seldom hear."

Because he deals in simple ideas—platitudes to a hostile critic and eternal truths to a friendly—his language is a composite of the very general and the very specific. He talks of stovelids, of guns in the kidney, of cracker barrels, and tractors, and pitchforks. At the same time, he is more concerned with

words like *opportunity, duty, obligation, privilege, rights*—words that in this day and age mean a thousand different things to a thousand different people. The down-to-earth simile and metaphor and phrase tie the universal idea, gone fuzzy from too much talk about it, into the day-to-day life of the listeners.

In his delivery of a speech, Eisenhower's manner is plain and unvarnished. His tone is the flat but incisive voice of the Kansas plains. His gestures are seldom more than a clenched fist pounding the lectern. He makes no attempt to sway his audience by any of the normal oratorical techniques. He depends entirely on the persuasiveness of his words and ideas themselves and on the good will, the sympathetic understanding of the average American audience. He must have been the despair of elocution teachers in the Abilene grade and high schools.

In the 1952 political campaign, he was the despair of politicians and commentators and speech analysts alike. These are the days of minutely weighed scripts, prompting machines, and network programs that cost in the thousands by the minute. Eisenhower dates back to the old school of the hustings and the stump. Naturally hostile toward every artificial mechanism, he either talked out his heart to the American people or slaved over a manuscript up to the minute of delivery. The politicians, the commentators, and the speech analysts may have died a thousand deaths before they realized the impact of his personality on his audiences. But the American people crowded about airport ramps, small-town railroad stations, and city hall steps seemed to love it, and they demonstrated their feelings on election day.

Eisenhower on Courage
The General at Cleveland

A red, white, and blue zeppelin-shaped balloon, labeled "IKE" and illuminated by eleven searchlights, hovered a thousand feet above Cleveland's Public Hall on September 23 to guide Republicans through the heavy evening traffic to a rally for General Dwight D. Eisenhower. Congressman George Bender, master-of-ceremonies, called for order at 7:20 p.m., three hours before the appearance of the featured speaker. The arrangements committee was prepared to combat any possible lack of enthusiasm. An unavoidable political ritual, the wearisome introduction of local candidates, was enlivened intermittently by the sportive antics of a clown in grease paint and gaudy romper. Senator Robert A. Taft got into the spirit of things by wielding an oversized broom "guaranteed to sweep out corruption." Congressman Bender, in a moment of preoccupied Ike-perseveration, introduced "General" John Bricker, who shortly thereafter was interrupted in the middle of an orotund period by the arrival of Mrs. Eisenhower. The Senator's discomfiture was ignored as the audience cheered "Our Mamie."

The spirited music of Angelo Vitale's band evoked the proper associations for the appearance of each important personality. Mrs. Eisenhower was greeted with "I Love You Truly" and "Let Me Call You Sweetheart." The voice of Senator Richard Nixon was followed by "The Battle Hymn of the Republic," "California Here I Come," and "My Country 'Tis of Thee." Ike was welcomed with "The Field Artillery Song" and "Hail, Hail, the Gang's All Here." The new political relationship between Senator Taft and General Eis-

enhower was projected to the counterpoint of "Marching Along Together."

The public address system provided a radio broadcast of a dramatic feature starring Senator Nixon, his Irish wife Pat, and a cocker spaniel named Checkers. A tense silence pervaded the hall during most of the Senator's defense of his other income. Edward Kernan reported in the Cleveland *Plain Dealer* next day that "women cried openly as the Senator told about the hard times he experienced in the early days of his marriage." Among Mr. Kernan's fellows in the press row, however, there were inhibited smiles and whispered witticisms. When the candidate's voice was interrupted by the ten o'clock station break, the relieved audience rose and cheered the unseen speaker with cries of "We want Nixon." As the chant died away, Congressman Bender called for "Ayes" and "Nays" on the question whether Richard Nixon should remain on the Republican ticket. A resounding "Aye" was in striking contrast to the feeble and scattered "No." Twenty anticlimactic minutes of incidental platform trivia then gave General Eisenhower time to prepare a reaction to his running mate's speech.

The General's appearance on the platform re-inspired the crowd. He approached the microphone stand with an energy and confidence which warranted the language of Senator Bricker's introduction: "a gallant soldier," "a great leader of men," "a great statesman," "a man with the grasp of the world in his mind." The indicator lights on the television cameras flashed red, and the General began: "For this evening's appearance, I had worked hard and prepared a talk . . . on the subject of inflation. . . . I have thrown that speech away. I have been a warrior," he continued, "and I like courage, and tonight I saw an example of courage." The speech of Richard Nixon, in fact, reminded the commander of the Allied armies in World War II of his "lifelong friend," General George Patton, who similarly had courage, but who committed "a definite error." "Certainly George Patton justified my faith," he concluded; "I happen to be one of those people when I get in a fight I would rather have a courageous and honest man by my side than a whole boxcar full of pussyfooters." [7½ seconds of applause].

General Eisenhower's homily on courage was a hurriedly prepared but successful diversionary maneuver executed to defend Senator Nixon's integrity by championing his courage. Though the General enjoys discussing the subject of integrity, he preferred, on this occasion, to avoid the moral issue described editorially by the New York *Times* as "private pay for public jobs." Unlike some of Senator Nixon's more sympathetic listeners, however, the General was hesitant about proclaiming an unqualified exoneration. "It is obvious that I have to have something more than one single presentation necessary [*sic*] limited to thirty minutes," he pointed out; "I shall make up my mind . . . as soon as I have had a chance again to meet Senator Nixon face to face and talk to him."

In this almost impromptu speech of sixteen minutes, forty-two seconds, General Eisenhower's delivery was forceful and direct. His voice successfully projected his earnest intensity, and his general platform behavior was comfortably informal. His words were often delivered in a broken rhythm characterized by exceedingly quick, clipped phrases and by unexpected pauses. His gestures were infrequent. During part of his speech, he rested his hands on

the corners of the speaking stand; the remainder of the time, he sequestered them in his pockets. After a hectic day of rear-platform appearances across Ohio, the General was no doubt fatigued, but there was little evidence of it in his manner.

The composition of the Cleveland speech betrayed its hasty preparation. Sentences were often involved and some were not grammatical. Stereotyped imagery was seemingly borrowed from Frank Sullivan's recent *New Yorker* article, "The Cliché Expert Testifies on the Campaign." Negative suggestion was used at least twice: for example, "I possibly am now guilty of being a bit egotistical, but. . . ."; "It is entirely possible that . . . some of the men whose decisions, conclusions, whose brains I admire most will disagree with me, but. . . ." The concluding line was an apology. Nevertheless, there was an earnest sincerity about the speech on courage which was in itself persuasive.

Most morning newspapers published the advance text of the prepared speech on inflation as General Eisenhower's actual statement in Cleveland. Among them were the New York *Times* and the New York *Herald Tribune*. Reporters of various political persuasions estimated a crowd of eleven to twenty thousand. Democrat and Republican alike, however, agreed with the General's observation that it was "a dramatic evening."[1]

Talking Sense

Stevenson in the Campaign

Adlai Stevenson as national spokesman burst into the polemic panorama at the Democratic National Convention. In his capacity as governor of the host state, he came before the convention to welcome the delegates. Six days later he stood before the same convention to accept the nomination he had tried to avoid, still maintaining, "One does not treat the highest office within the gift of the people of Illinois as an alternative or a consolation prize."

In the tumult of convention histrionics, an urbane, reassuring voice had spoken, not in the zealous accents of William Jennings Bryan, but in the rationality of Woodrow Wilson and in the faith of Franklin Roosevelt. "Let's talk sense to the American people," he declared. In the campaign that followed he spoke his own kind of sense. Partisans differed as to the quality of it, whether it was good or bad sense. But that the candidate did try to talk at his best level of discourse and that he supplied the best rhetoric of the campaign could hardly be disputed.

Several elements conspired to put the burden of Stevenson's campaign on his speeches. The campaign was operated from Springfield by the Governor's personally selected manager and staff—"the amateurs"—more adroit at charting lines of argument than in getting out the crowd. Although Stevenson had been in public affairs for eighteen years, his positions had been mainly behind the scenes as legal counsel or special assistant. To the people at large he was unknown. He had none of the personal glamour that accompanied Eisenhower, the national hero, nor the human warmth the General displayed, until he began to speak. So to the speeches themselves, to idea, structure, and style Stevenson gave his main effort. In mid-campaign he told a rally in Oklahoma City that the main problem of a candidate "is a problem of communication." And he added that November 4 was "150,000 words away."

[1] All quotations from General Eisenhower's speech are transcribed directly from a tape recording in the possession of the author.

Prior to the convention, many of us in Illinois had not thought of the Governor as a public speaker of note. In his campaign for governor he had talked quietly and determinedly. In his radio talks to the people during his term he developed skill in exposition and a directness of communication. His manner gained in confidence and he began to assert more qualities of leadership as he carried through many items of his program. In mid-August, on the happy occasion of Governor's Day at the State Fair in Springfield, a friendly audience assembled to hear the first speech of the campaign. In a mood reminiscent of Lincoln's farewell to Springfield, the Governor reviewed his accomplishments and his gratitude. The speech was well received. But it was the featured speaker who followed, Alben Barkley, who put the crowd in stitches and roused them to the full glories of Democratic administration.

From late August until two weeks before election, Stevenson made trips by plane from his Springfield headquarters to all regions of the country. To Kasson, Minnesota, he went. Two days later he was in Seattle. Into the South he flew to try to stem the drift to Eisenhower. He motorcaded in Michigan and Wisconsin. From San Francisco to Los Angeles he whistle-stopped for five hundred miles, experimenting in back-platform techniques and introducing two of his sons to the crowds. The last tour of the campaign was begun October 21 when the Stevenson special left Springfield for a twelve-day tour to cover states enroute to Massachusetts and return, with ninety scheduled speeches to be made, not to mention the many unscheduled remarks to be uttered at train or motorcade stops. Throughout the campaign Tuesdays and Thursdays were radio or TV nights, and frequently special programs were broadcast. The final speech was broadcast from Chicago on election eve.

The scheme of the speaking consisted of describing early in the campaign his ideas on the basic issues: labor, Korea, inflation, etc. With a lawyer's sense, he made his "case" as quickly and concisely as he could, leaving the later days free for refutation and reaffirmation. So in Los Angeles he gave his views on corruption in office; in New York before an AFL convention his views on labor; in Richmond, Virginia, his concept of the relation of the South to the Democratic program. His policy was that of supporting the major aims of the New Deal-Fair Deal, while maintaining his own independence to clean house in Washington and make adjustments in the program. His method was not one of blueprinting, but rather one of describing means and objectives. Where he stood was revealed, but exactly what he would do was not committed. In the campaign he had no slogan, no rallying cry except "talking sense," nothing comparable to Eisenhower's ensign of the great crusade.

Whether the speeches were composed in accents of greatness, as some avowed, or were strivings for sublimity will have to be assayed in more objective times. But the speeches were literate. "His eloquence," editorialized the Manchester *Guardian*, "is clean and lithe and free of bombast." In general the speeches had a central theme and prevailing mood. In Miami the theme was a review of economic gains that made possible such wonders as that gay city. The mood was light and relaxed as befitted a vacation spot. In San Francisco international policy was stated, in deadly seriousness, and from a position on the perimeter of the continent the better to view the world scene. The

pattern of the speeches was consistent: an exordium identifying himself with the group (in California—he was born there; in the South—his "kissin' kin" abounded; before editors and publishers—he was once a newspaper man himself); refutation of opposition arguments made since he last spoke; development of the theme; a definite peroration appealing for faith, for hope, for audacity. The speeches showed variety. He engaged in light talk at roadside stops; on after-dinner occasions he indulged in subtleties; on more formal occasions he spoke from the dais in deep seriousness. Frequently he acknowledged the charge that he was talking over the heads of the people, but he continued to try to talk up, as he put it, rather than down. "The people are wise," he had maintained in Chicago, "wiser than the Republicans think." The appeals were essentially argumentative rather than persuasive. Some of the more elevated radio talks seemed to be directed more to posterity than to the November electorate. "Pour it on, Steve," shouted an admirer in St. Louis. "Thanks very much," evenly replied the candidate, "but this is not a pour-it-on speech." In the Tabernacle in Salt Lake he asked for "the response of your hearts and your minds rather than that of your hands or your voices."

Whether or not the general texture of the speeches was too finely woven for general effect, the inner patterns were striking enough. Rhetorical devices abounded. He used the jibe consistently: "Senator Taft . . . the greatest living authority on what General Eisenhower really thinks"; "I had not expected this from the General. . . . I will not repay him in kind. But I would thank him to read more carefully what I don't believe he would write himself." Through the speeches appear the apt phrase and the turned phrase: the Republican platform is "pretty good as a whodunit"; "the fatal mistake is to begin on your principles of compromise—and to end by compromising your principles." Sometimes the commonplace was relied upon: "A lie can travel all around the world while the truth is pulling on its boots." But more frequently the adage was given an original twist: "These, gentlemen, are the conclusions upon which I base my facts." He relied upon freshness of diction rather than accepted cliché. There was literary and historical allusion: to St. Francis and Justice Holmes in Chicago; to Robert E. Lee in Richmond. The wit and humor of Stevenson's speeches became at one point in the campaign a minor issue. Sometimes it was gross, as in the recitation of a limerick or a jingle. Sometimes it was fine, as in a witticism: "It *is* time for a change—from the general to the specific." Frequently in the speeches there was a quiet eloquence: "History will never record that Korea was a useless war, unless today's heroism is watered with tomorrow's cowardice." The speeches demonstrated little induction, sustained narrative, extended example, or colloquy through question and answer. The incisiveness and directness of the style reflected the personality of the man.

A distinctive quality of the speeches was their candor. Speaking in fireside chat he carefully explained that the fireside was a radio studio. To a labor group met to hear Taft-Hartley denounced, he pledged repeal, but explained he did not think the act "a slave-labor law." To the American Legion, he spoke of the dangers of literal patriotism: "To strike freedom of the mind with the fist of patriotism is an old and ugly subtlety." To the edi-

tors and publishers he spoke of the dangers of the one party press.

Conspicuous in the talks was the ethical proof. Hiding humility under a bushel, he reviewed his achievements as governor. He set himself in the drama of events, now an eager student in Russia trying the better to understand, now on a mission in Italy, now in AAA or United Nations, now an apprentice seaman in the war. With old world courtesy he presented his Aunt Letitia from the back platform of the train, explaining that she had ridden that way with his grandfather when he went to Washington to be Vice-President with Grover Cleveland.

Stevenson speaking was a man trying to communicate mainly by phrase and voice. There was little bodily gesture except for the popping eye and the facial expression. In one television broadcast of a half hour the hand never appeared on the screen. Even at platform wavings the salutes were half done, restrained. The Governor had little of the General's balcony manner. Instead, Stevenson was a man conversing, never shouting, never ranting, always in conversational mode. Even in righteous indignation, as in the formal reply to charges of connections with Hiss, there were no emotional chokings.

From the view of the audience, the speeches were at their best when the focus was on the actual words and phrases. The best communication was achieved in the radio and television chats, or before the larger audiences. Stevenson had the ability to rise to the occasion. He demonstrated that at the Chicago convention. The whistle stop was not sufficient to call forth his best effort. As one of his party who travelled throughout with him said, "He did not want to be just folksy and corny." As the campaign train made its final trip from Springfield, it stopped at Tolono, a crossing of the Wabash and Illinois Central tracks. At this junction Lincoln had spoken as he left Illinois for Washington. Here President Truman had spoken in 1948, and Eisenhower a few weeks before. A crowd of five hundred assembled, hoping for a speech, although none was scheduled. Stevenson appeared, chatted with the group, and displayed what he called his "whistle-stopping tie." But, he confided, "it hasn't improved my eloquence a bit." Getting more confidential, he confessed: "I don't like these [whistle-stops] very much because it is pretty hard to get very close to people and talk to them very consequentially and intelligently."

In the main, Stevenson's campaign was a program of talking to the people "consequentially and intelligently." He strove to put his view on record, to refute the opposition with good humored rhetorical devices and citations of evidence. He sought a following through clarity and intensity of view. Although subjected to much personal attack by Senator McCarthy and Vice-President-elect Nixon, Stevenson used little innuendo, invective, or abuse. His reply to charges of guilt by association with Hiss, made in Cleveland, was calm and reasoned, like a summary to the jury, but sustained with deep emotion and reaching a high level of eloquence. Although he adapted his speeches to specific audiences, his appeal was to an America united and not to sections. Although he asserted the place of America in international affairs, his appeal was to the free world and not merely to the nation; his speeches on foreign policy might have been given without apology in London, Paris, or Bombay. He sought no immediate "spot" appeals which he would have to justify at the next stop, such as Eisenhower's "If

there must be a war, let it be Asians against Asians"—an appeal made in deep isolationist territory.

In the complexities of political campaigning, we have no exact means of telling the influence of the rhetoric used by the partisans. What is the power of the word? What the power of psychological forces? Stevenson spoke in a time of fear and tensions, with a preponderance of the press opposed to him, and against waves of desire for change in party. His opponent was a national hero, drawing to the limit on the reservoir of sentiment which had accumulated for him. Against the frustrations of an enigmatic world, Stevenson offered patience and understanding, and no spectacular remedies. His speaking was in the forensic tradition; he followed a brief, he argued, he refuted, he enlivened his pleading with artistic expression. He eschewed spectacular means such as Eisenhower used in his pledge to go to Korea and in the revelation of the "Van Fleet letter." Nor did Stevenson draw upon pageantry and dramaturgy as the opposition did in this experimental period of mass communication and television. He shunned having himself packaged like a brand-name product to be hawked by the advertisers. He put himself in the role of spokesman and leader, not making appeals to immediate urges at existing levels, but looking to long-run policy concerned with America and the world at large in time of crisis. He won the debate of ideas, and he lost the immediate campaign.

What is the significance of the Eisenhower-Stevenson debate to students of public address? Should our textbooks be revised to adjust to techniques of the man who won, and to exclude the methods of the man who lost? Certainly not! General Eisenhower began the campaign with colossal ethos, the paramount quality in persuasion. And he was sustained, if not by his rhetoric, by the swirl of social forces. The defects in his speaking, great as they were, were not sufficient to cancel out in three months a reputation of public service and integrity built up through decades. Stevenson, on the other hand, began the campaign comparatively unknown. Through his rhetoric he became a national spokesman and leader. The forces against him were mightier than the power of any words. The results of his speaking, as judged by a rhetorician, must be tested not in the vote of the electoral college, but by the degree to which he surpassed his opponents in using effectively the valid means of persuasion available to him, and in his reaffirming the power of honest, clear, eloquent speech.

II. THE VICE-PRESIDENTIAL CANDIDATES

"The Nixon Affair"

Perhaps the most dramatic incident of the campaign was what has come to be known as "The Nixon Affair." Accused of having received $18,235, not as a campaign contribution, but for operating expenses as Senator, and finding his position on the Republican ticket in jeopardy, candidate Richard Nixon presented his case to the nation via radio and television. The speech, delivered September 23, was at once praised as a courageous reply to a vicious "smear," and denounced as contrived "soap-opera," by an audience composed mainly of those who were passionately "for" or passionately "against" Nixon. Neither group paused to analyze the speech as a defense of a position.

Senator Nixon's report to the nation was skillfully wrought. The more obvious of the "available means of persuasion" were forged into a highly-charged emotional appeal designed to represent the speaker as a common man, harassed by the same troubles as other common men, possessed of the virtues most admired by common men. The professions of soul-baring frankness in reply to unfounded smears; the repeated references to Pat (who wears a respectable Republican cloth coat instead of a disreputable Democratic mink, and who, being Irish, never quits); the emerging portrait of a poor but honest young man struggling upward toward success; the appropriately modest account of his military service; the story of the children and the dog; the reading of the letter linking the names of Nixon and Eisenhower and identifying both as great Americans—all this, and more, woven into an engaging narrative by a handsome young man who looked his audience squarely in the eye and spoke in firm, earnest tones, helped to create a unified impression of a man who was not to be suspected of wrongdoing.

As a reasoned reply to a specific charge, the speech had obvious weaknesses. The speaker's repeated insistence that the $18,000 "was used to pay for political expenses that I did not think should be charged to the taxpayers of the United States" implied a palpably false dilemma. Senators have been known to make political trips and publish political speeches without recourse either to the public treasury or to privately donated expense accounts. Nixon, moreover, had exhausted his Senatorial allowances (aggregating over $75,000 a year) in addition to the $18,000 gift, so that no question of economy to the taxpayers existed.[2]

Nixon's setting up of three criteria by which to test the morality of his actions was a commendably forthright approach. He voluntarily assumed the responsibility of showing that (1) the money did not go into his own pocket, (2) the money was not secretly given or handled, and (3) the contributors received no special favors. The first of these was met by the simple assertion that he *had not* profited personally. The legal opinion of Gibson, Dunn and Crutcher was later quoted as corroborating testimony, but there was nothing in the subsequent (and largely irrelevant) "complete financial history" which could be considered supporting evidence for this assertion. The second test was more explicitly met, although the fact remained that neither General Eisenhower nor several million other Americans had known of the existence of the fund.

The third test struck at the heart of the most basic issue involved, but the speaker hurriedly passed over it with the explanation that he had never approached a governmental agency in behalf of any donor. Admittedly, influence is a subtle thing, extremely difficult to prove or disprove. Its lines are often too tenuous to trace. It is possible that Nixon was genuinely unaware of any connection between the gift of a real estate or oil man and a vote against rent controls or for state control of offshore oil. It is possible that there was no connection. But without at least the *presumption* of such a connection, the charge against Nixon has no meaning. Certainly there is no widespread objection to gifts of money, even if they

[2] Press release issued by 23 full professors representing numerous departments at Columbia University, New York, October 5, 1952.

go into personal pockets, if they are made purely for the joy of the giving. This matter of influence, therefore, being central, deserved considerably more attention than it received. Only one further allusion was made to the subject. The Senator explained that he was unwilling to represent a man as his attorney for fear he would be biased by the personal relationship in the event of litigation involving the government. But he was apparently untroubled by the possibility of bias in favor of a man who gave him outright a substantial sum of money.

The persuasive appeal of the speech lay largely in its outward reasonableness, its apparent frank facing of issues and fearless presentation of all facts despite personal embarrassment. Yet the speech is a study in *appearances* as opposed to *realities*. One example is the aforementioned implication that Nixon had saved thousands of the taxpayers' dollars. Another is the letter from the soldier's wife, which is represented as an expression of confidence written *after* the fund disclosure, but which Nixon had actually received and used much earlier in his campaign.[3] Another is his simulated gallantry in refusing to condemn Mr. Sparkman—whom he had already unmistakably condemned. Still another is the illusion of frankness and courage by which he beguiled so many listeners. Surely it is not frankness to dismiss the charge of influence as a "smear" and to becloud the central issue with an extended personal narrative. Nor does it require conspicuous courage to make a "disclosure" every detail of which is presented in such a way as to enhance the ethos of the speaker.

It is too early accurately to assess the significance of the Nixon affair. It apparently served to unify a divided Republican Party. It unquestionably elevated Nixon to a prominence seldom enjoyed by a vice-presidential candidate. It seems to this observer that the phenomenal public reaction to the original charge, to the speech itself, and to subsequent counter-charges, revealed an alarming preference for appearances rather than realities, a widespread preoccupation with legality rather than morality, and a subordination (by Democrats and Republicans alike) of ethical considerations to political expediency. The nation has been brought no nearer to facing the underlying problem of influence in government, a problem with which the speaker had previously professed deep concern. The point at issue was this: Is a man who has accepted a large sum of money from special interest groups a free man? Is he free to make unprejudiced decisions when public interest comes into conflict with the interests of those special groups? If the answer is no, then further questions press upon us. Do we really want our elected officials to be free of obligation (however unconscious) to private groups, and if so, what can be done to assure such independence? Senator Nixon's dramatic speech left such questions completely unillumined.

John Sparkman Campaigns

"John Sparkman was the personal choice of Adlai Stevenson for the Democratic vice-presidential nomination.

"At least a week before his own nomination for President, Stevenson had decided that if he had his way in the picking, the Alabamian would be on the ticket. He knew and liked Sparkman."[4]

[3] See editorial, Madison, Wisconsin, *Capital Times*, October 1, 1952.

[4] *U. S. News & World Report*, XXXIII (August 22, 1952), 24.

This sentiment was widely used to explain the selection of Sparkman for second place on the Democratic ticket. He was a liberal with a good record of party regularity, of support (except civil rights) for New Deal and Fair Deal measures, with major legislation to his credit, including that for service men, public housing, small business. He was a member of the Senate Foreign Relations Committee, had been a delegate to the U.N. General Assembly in 1950, a delegate to the Japanese Peace Treaty Conference in 1951 and to other international conferences—altogether a distinguished record in foreign affairs. But most important of all, he was from the South, a logical man to bridge the gap between North and South, to help hold together the divergent elements that make up the Democratic Party, to keep Southern conservatives in the party, yet not alienate Northern liberals.

Sparkman's greatest effectiveness as a speaker is in the conference situation. Here he is fluent, logical, extremely effective. Impartial observers rated him as the outstanding member of the two platform committees. His most effective work in Congress has been as Majority Whip in the House and in his committee work in the Senate.

As a platform speaker, he is much less effective. His speaking style is conversational, and may be described as earnest, sincere, factual, and convincing, but not often as inspiring and stimulating; he is the ex-Alabama debater arguing with facts and logic for the man on the street. His campaign has been described as "the solid type" which "lacks glamour perhaps, but is a steady informative plugging with a strong defense for the Democratic programs."[5]

The vice-presidential candidate has a very important role in the campaign, yet one which must be subordinate to his principal. In a recent personal letter to the author, Senator Sparkman wrote:

> Governor Stevenson naturally is expected to lay down the program. My campaigning consists principally of filling in and in going to the places that Governor Stevenson will not be able to make. This is not without exception, although we do try to plan the schedule in such a way that we shall have a minimum of overlapping.
>
> I have also spent a good part of my time in agricultural territory since my background is basically agricultural. I have also done a lot of campaigning of the type that might be called 'in the hustings.' I have campaigned in several of the states on motorcade where I would make speeches to groups in towns, cities, county seats—meetings of all kinds. This could be compared to much of the whistle-stop campaigning except that in most cases mine was done with a motorcade.[6]

Sparkman's major assignment in the campaign apparently was a defense of Democratic Party record. In late August he was saying, "We can win because we have a wonderful record. The Democratic Party has a record of service to the people of this country that has never been matched in our history."[7]

Ten days later he was reviewing the gains made in California with the aid of Democratic programs. Here he was more specific, as he was in all his September and October speeches in which he emphasized local benefits from federal programs of recent years. He spelled out gains with phrases and figures: "Tractors increased from 10,000 in 1930 to 136,000 in 1950. . . . Total personal income in California in 1950 reached over 18½ billion dollars, an increase of 255% since 1929. . . . Business in California employed 3,659,000 in 1950. . . ."

[5] The Tuscaloosa *News*, October 17, 1952.

[6] Personal letter from John Sparkman, dated October 6, 1952.

[7] The texts of ten campaign speeches were furnished the author by Sparkman's office. Subsequent quotations are from these speeches.

Discussing the Democratic platform and comparing it with that of the Republicans, Sparkman went from past benefits to future promises. For example, in an Indiana speech he first said: "I am proud of that platform. Of course it represented compromise among different points of view, . . . but the final result I believe is the best, the most progressive, the most liberal platform I have ever seen." A few minutes later he asked: "Against this, what do the Republicans have to offer? They have a terrible record and a worse platform—in fact their platform is so bad that their candidate is reliably reported to be planning to scrap it and write his own."

At other times he became more specific. Quoting Peter Edson, he said: "Take the farm plank. The G.O.P. platform comes out in favor of commodity loans. But over half the House Republicans and nearly all the Senate Republicans voted against a two billion dollar increase in Commodity Credit Corporation borrowing authority in 1951."

The most troublesome issue that Sparkman had to face was his stand on civil rights. His voting record as a Senator placed him squarely against the administration's national civil rights program. Yet he was largely responsible for the framing of the civil rights plank of the platform, so worded that all except extreme fringes of both elements of the party would support it. To those who questioned his stand on this issue, he pointed to the platform saying, "I expect to stand firmly on that platform during this campaign and during the next four years."

Because of his middle-of-the-road stand on many issues, Sparkman found himself regarded as too conservative by some, too liberal by others. But he shrugged this off as Republican propaganda, "a peculiar kind of sabotage from my Republican friends. Wherever I travel up north, I find that they have gone before me and spread the word that I am a 'southern politician'—and you know what an awful thing that is. But down south, I find they have been passing out rumors that I have 'northern leanings'—and 'northern leanings' are about the worst thing you have in the south."

III. TWO VIEWS OF THE CAMPAIGN

The Campaign in the South

For students of the rhetoric of mass persuasion, the campaign in the South provided an interesting study in contrasts.

From the outset it was apparent that General Eisenhower did not propose to write off the region as the private preserve of his opponent. Encouraged by signs of rupture as pronounced as those heralding the Dixiecrat revolt of 1948, he prepared to break precedent by campaigning actively, not only in the border states, but in the deep South as well. Moreover, though his position on FEPC was somewhat cloudy, on three other important issues—tidelands oil, the cloture rule, and states' rights—he early announced views that were certain to find favor with the great majority of southern voters.

Nor did Governor Stevenson, for his part, leave long in doubt the basic position he intended to assume toward the South. At the time of the Democratic convention the Governor had been, if not strongly appealing, at least acceptable to most southern delegates. Within

a few weeks following his nomination, however, in a series of dramatic announcements, dictated in part by his party's platform, he had gone on record as favoring federal control of tidelands, limitation on the filibuster, repeal of the Taft-Hartley Act, and a federal FEPC law that would apply in those cases where the states themselves failed to act. In addition, by agreeing to accept the President's active support, he soon came to be regarded as more or less closely identified with Trumanism —a philosophy which large numbers of southern voters violently rejected.

Thus by early September when extensive campaigning began, it was already clear where each candidate stood on those issues which were of most immediate concern to the South as a region. Also it was evident that in staking out their positions both men had assumed very considerable risks. Stated as a practical problem in the calculation of chances: Would General Eisenhower's obvious attempt to win the votes of dissident southern Democrats cost him sorely needed support among independent and liberal elements in the North? Would Governor Stevenson, on the other hand, be able to hold the South, though advocating a number of policies distinctly distasteful to it, and apparently aimed at attracting these same two groups of northern voters?

In an attempt to hedge his risk General Eisenhower invaded the South four times. On September 2 and 3, stabbing into territory traditionally ignored by Republican candidates, he made major addresses at Atlanta, Jacksonville, Miami, Tampa, Birmingham, and Little Rock. Then followed on September 26 a thrust into North Carolina and Virginia, and on September 30 a single-speech foray into arch-southern South Carolina. The General's final swing through the South, coming in the middle of October, carried him across doubtful Texas and Louisiana, and into Tennessee.

The major *topoi* upon which these tours were pivoted fall into a clearly defined pattern. At no time during the first three of them was any purely regional issue given more than passing attention. On the contrary, speaking, it would seem, primarily to the nation as a whole, and only secondarily to the South, General Eisenhower hammered repeatedly at his two dominant themes of corruption and the need for a change. On the fourth tour this policy was reversed. Beginning with his speech at New Orleans on October 13, he made more direct attacks upon the twin problems of tidelands oil and states' rights, and gave increasing attention to the stake of the South in world trade. Never below the Mason-Dixon Line, however, did the General treat either civil rights or race relations with the definiteness and emphasis that they received in his speeches at San Francisco and on the eastern seaboard.

For the most part, General Eisenhower's speeches in the South tended to be couched in generalities rather than specifics, and to place more weight upon a criticism of his opponents than upon the development of a positive program. Here, as elsewhere, his appeal was largely a personal one, directed at the emotions, and reinforced by deep personal convictions.

Governor Stevenson's two major expeditions into the South occurred after the campaign had passed its mid-point, and were hit-and-run raids designed to carry him into certain disputed areas— Louisiana, Florida, Tennessee, and Texas.

Even in the short-term view it is abundantly clear that the rhetorical

methods which the Governor employed in his attempt to hold the South stand in marked contrast with those which General Eisenhower employed in his attempt to win it.

From the first his southern speeches were aimed less at the national audience than at the people of a particular city or state. Moreover, instead of reiterating a common theme, each speech tended to emphasize a different issue. Thus in New Orleans he spoke primarily on tidelands, in Miami on southern prosperity, in Tampa on social security, in Nashville on civil rights, and in Houston on world trade.

Perhaps most important of all, the Governor did not skirt those issues on which feeling ran high. Rather, he met them by the method of frontal attack, and at times even went so far as to give them spatial or positional emphasis. Although not entirely free from generalities, his speeches in the South were, on the whole, more specific than those delivered by General Eisenhower, and gave somewhat greater attention to the development of a positive program. As a speaker, Governor Stevenson's persuasiveness lay not so much in a personal appeal, directed at the emotions, as in the appeal of ideas, directed at the reason.

To what extent did these contrasting rhetorical methods arise out of fundamental differences in the men themselves? To what extent were they dictated by the quite different problems in persuasion which confronted them? To what extent were they the result of sheer political necessity? In what measure do they help to explain Eisenhower's victory and the cracking of the once "solid" South? These and similar problems suggest that the 1952 presidential campaign in the South will provide a rich field for the rhetorical critic.

The Campaign on the Air

Perhaps the most significant development of the 1952 campaign on radio and television was the growing awareness on the part of the candidates and their advisers of the powers and pitfalls of the broadcast media. The campaigners paid tribute to the power of broadcasting by buying hundreds of hours of airtime throughout the campaign and by a furious scramble to command the period from ten to midnight on election eve. They acknowledged the pitfalls more gradually and more painfully by slowly improving the quality of their presentations, particularly on television, as the campaign went along.

So omnipresent was the political orator throughout September and October that Bennett Cerf, columnist and punster *par excellence*, was moved to remark, ten days before election day, "Television has enabled a number of very dull but noisy speakers, traveling in one-hoarse clichés and with plenty of windbaggage, me-deep in oratory, to exhibit their interferiority complexes to more people in a single half hour than they could have done previously in an entire campaign." One can only hope that the Supreme Puntiff of Random House was referring largely to the smaller fry and their local broadcasts to their immediate constituents.

TV appearances demonstrated that the camera penetrates a surface glibness or a veneer of integrity to reveal hidden character. The major candidates, however, showed to good advantage, despite the inept production techniques which were inflicted upon them by haphazard conditions and by lack of planning in the early months of the cam-

paign. The content of the speeches which were broadcast is fully covered by other contributors to this symposium. This observer is concerned with the elements of presentation, particularly with the gross disregard of obvious considerations of good broadcast practice, which was widely present during September and the early part of October, and which was equally evident in the broadcasts of both major parties.

In radio, there were no new problems to face. The national committees and state organizations of both parties had had ample practice in previous campaigns, even though they had still failed to meet the dilemma presented by the radio broadcast originating in a large meeting hall. Their solution was to acquire the enthusiastic response of a partisan audience at the price of poor audio pickups, caused not only by the impossible acoustics of most such halls, but also by the blaring public address systems which fed back into the radio microphones.

In television, however, the problems of catering either to a local and immediate audience or to the vastly greater home audience were multiplied in more than geometric progression. The strategy boards of the various candidates were fully aware of the mob-hypnotic effect of several thousand cheering supporters on the home viewer. They either did not anticipate or else disregarded the price they would have to pay. That price included poor lighting, awkward placement of cameras, shots which were rarely flattering to the candidates, and audio pick-up which was bad even by television's more tolerant standards.

The improvement during the course of the campaign was noteworthy. If we compare Eisenhower's Abilene address with the one he gave in Detroit we see the result of hard-bought lessons. At Abilene the General was distracted by a high wind, by a wind-blown slicker, by someone just below him who signalled not clearly but all too frequently. The viewer was distracted by traffic passing in the background and by other people on the platform. Particularly distracting was one notable in a ten-gallon hat who chatted with his neighbors, waved to his friends in the immediate audience, and awoke at intervals to join in applause for a remark which he quite obviously had not heard. In Detroit, the General appeared before a simple drape, and whether he was taken in long-shot or in close-up, the background was the same. The immediate audience was used intelligently and shown on the screen only in moments of prolonged applause, whereas it had been shown rather indiscriminately in the earlier broadcasts. Parenthetically, it should be pointed out that the General helped his TV directors more and more as the campaign went on by learning to wait for applause, to hold his laughs, and to acquire the basic techniques of the trained orator and broadcaster.

Despite this improvement, of 100 radio and television reporters and commentators who were polled by the trade magazine *Broadcasting-Telecasting* (October 27th issue), 74% thought Governor Stevenson more effective than his rival. (All who responded to a similar question on the vice-presidential candidates preferred Nixon to Sparkman.) Yet it should be pointed out that Stevenson also suffered from the cruelties of the electronic camera. In most auditoriums the camera which "took the head-on shot" of the speaker must have been placed at the front edge of the balcony. The Governor, skillful speaker that he is, still looks down at his notes fairly frequently. With the camera

shooting down at him, the most frequent view we saw was the top of his head, scarcely Stevenson's most attractive feature. The Governor held his laughs neatly from the very beginning, but his dry wit and dead-pan delivery had one unfortunate consequence. A close-up shot which revealed him showing no emotion, even as his audience rocked with laughter, brought about a mixed response in this viewer. No one wanted Stevenson to be convulsed at his own remarks, but it seemed strange that he did not join in the hilarity even to the extent of a smile. He improved his smile by mid-October.

Senator Nixon, on the other hand, went overboard in the opposite direction, and here again television revealed what radio would never have called to our attention. As each sally provoked the expected response, Nixon paused, appropriately, and held his laugh. But all too often he would look up at the audience (and right into camera) to reveal not so much a joining in the humor as an awareness of his success.

On a few occasions the campaign strategists abandoned the "we take you now" approach and the home viewer's identification with the auditorium audience in order to gain the controlled conditions of studio production. General Eisenhower's Kansas City broadcast had him seated at a desk in the studio, watching a monitor on which appeared shots of citizens in the street who asked him questions. It was evident that not all these questions and answers were spontaneous, since for several replies the General used slides, charts, or graphs, which clearly must have been readied in advance. Yet the total result was effective: the General showed to advantage and the situation kept its reality. Similarly, on the October 27th broadcast from New York, Eisenhower was seated in a studio, answering the questions put to him by four outstanding woman supporters who requested him to clarify or controvert certain impressions which had arisen from attacks by the opposition. Under the skillful moderating of Conrad Nagel, it made excellent television.

The most publicized studio pick-up of the campaign was, of course, Senator Nixon's appeal to the people on the subject of his finances. The broadcast conditions showed careful control; references to Mrs. Nixon were neatly underlined by well-planned shots of both Nixons or of Mrs. Nixon. Incidentally, the trade paper *Variety* reviewed the broadcast as a super-soap-opera, with the headline "Just Plain Dick," but the review commented favorably on the acting and production, if not the script.

All in all, the campaign on the air revealed both presidential candidates as good men, particularly in contrast to some of their supporters. They worked under the handicap of trying to reach an enormous audience[8] which they could not see, through the use of a medium which neither had quite mastered. Yet, for the next campaign, two predictions seemed certain: in 1956 television will be an even more important medium, and its manipulators far more skillful.

[8] Nielsen rating for Eisenhower's September 4th address: 2,440,000 radio homes and 5,320,000 TV homes.

SPEECH THERAPY IN GREAT BRITAIN

Joyce L. Wilkins

DURING the present century in Great Britain as in many other countries of the world, there has been a general awakening to the importance of speech as a means of communication and, in consequence, a growing interest in all problems relating to the spoken word. One of the outcomes in Great Britain has been the birth and growth of speech therapy as a profession.

The reasons for the focus of attention on speech have often been stated. The spoken word, previously localized and transitory, can now be made to overcome the barriers of space and time. Such inventions as the telephone, the gramophone, the radio, the "talking" film, and all forms of electrical recording of sound, by making the spoken word audible to millions far removed in space and time from the original speaker, have brought about a revolution comparable to that effected by the invention of printing. Whereas for generations books have dominated our educational pattern, and the ability to read and write has been the sign of the educated man, now the influence of the spoken word is becoming more widely recognized, and training in the art of speaking clearly and effectively is receiving increased attention.

Improved communications within the country and facilities for world travel have aroused interest in local and regional variations of the spoken language, while the growing importance of English as a medium of communication in international commerce and world affairs has accentuated the need for training in the art of speaking well.

The attention directed to the spoken word as a means of communication has naturally brought about a greater awareness and understanding of those defects and disorders which interfere with the production of effective speech, and a desire to find means to eradicate or alleviate them; this desire has contributed to the development of the science and art of speech therapy.

Psychological research during the last fifty years has shed new light both on speech as a normal human activity and also on those symptoms of disordered speech which are manifestations of psycho-neurotic disturbance.

The advancements in neurology and neuro-surgery, some of them accelerated by experience gained with brain-injured patients in the two World Wars, have called for new methods of training and rehabilitation of patients suffering from disorders of speech and language as a result of disease or injury of the brain. These advances have contributed to a greater understanding of the problem of children suffering from congenital cerebral palsies, and have indicated methods which have been successful in training many of these children who would previously have been considered ineducable.

The discovery and use of certain drugs, such as penicillin and streptomycin, have saved the lives of thousands of people who would otherwise have died; in some cases the saving of life created a need for speech education and rehabilitation which has been both a

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challenge and an opportunity for the development of speech therapy.

Throughout this century, side by side with the developments in psychotherapy, the advances in medical knowledge and treatment, and the improvement in surgical skill and techniques, the need has grown for services auxiliary to the medical profession to apply therapeutic measures and to assist in the rehabilitation of patients. Speech therapy has been established to fill one part of that need. The general interest in the improvement of the standard of speech has made speech therapy also an important adjunct to the educational facilities.

The History of Speech Therapy in Great Britain

Any comprehensive study of the history of the treatment of speech disorders should go back to classical times and refer to the works of Hippocrates and Aristotle. On through the centuries it should progress to the vast numbers of writers of many countries who have concerned themselves with attempting to understand and alleviate speech disturbances. But for the history of speech therapy as a profession in Great Britain we need go back only to the beginning of the twentieth century; since that time it has been organized into a coherent remedial specialty.

During the latter part of the nineteenth century an extensive interest was taken in speech and language, both normal and abnormal, and a vast amount of literature was published on all aspects of the subject. Controversy raged between neurologists on the subject of aphasia, and among British writers Hughlings Jackson (1834-1911) and later Henry Head (1861-1940) made notable contributions. Philologists and phoneticians were actively concerned with dialect surveys and analyses of the sounds of spoken English; teachers of singing and of elocution were writing of their own methods of training in the arts of singing and of speaking, but no group of people was qualified by special training to treat disorders of voice and speech.

Then members of the medical profession began to apply their knowledge to the practical aspects of the problem. In 1894 Dr. John Wyllie, of Edinburgh, published his book, *Disorders of Speech*, which studied the problem of speech disorders for their own sake, not primarily as symptoms of cerebral disturbance; in 1900 Dr. W. A. Aikin published his book, *The Voice*, basing the practice of singing and voice production on his medical and musical knowledge; and in 1905 Sir James Berry was one of the first surgeons to publish a detailed account of the speech of all his cleft palate cases.

Though medical men in Great Britain did not consider that the actual treatment of speech defects and disorders lay within their own professional province, they had given a lead to the specialist teachers, elocutionists, and teachers of singing, phoneticians, and teachers of the deaf who attempted such treatment.

In 1906 the first local education authority tackled the problem of stammering among school children. The city of Manchester opened classes for stammerers, using the Berquand[1] method of treatment. In 1911 Cortland MacMahon was appointed "Instructor in Voice Production" to the Ear, Nose, and Throat Department at St. Bartholomew's Hospital, London. In 1913 Miss Elsie Fogerty, Principal of the Central School of Speech Training and Dramatic Art, recognizing the need of those suffering from stammering and speech defects and desiring a more specialized instruction for some of her students of speech train-

[1] *Ueber das Stottern und dessen Heilung* (Vienna, 1895). Berquand's treatment of stammering was to impose a period of complete silence followed by re-education of articulation.

ing, was instrumental in establishing a speech clinic in the Almoner's Department of St. Thomas' Hospital; during the next few years several other hospital speech clinics were opened, chiefly in London.

In the War of 1914-18 cases of "shell-shock" were receiving treatment in many hospitals in this country, and in some cases "Instructors in Vocal Therapy" and "Speech Correctionists" were appointed to treat those suffering from aphonia or speech disorders.

In 1918 the London County Council opened speech clinics in four school centers for the treatment of children who stammered; some other local education authorities started similar classes soon afterwards, and "Remedial Teachers of Speech," "Curative Speech Trainers," or (most unfortunate title) "Stammering Instructors" were appointed.

In those early years the therapists who conducted classes for stammerers and treated patients in hospitals had had varied specialist training. Many were teachers of elocution or of singing; some were trained to teach the deaf; others had studied in the Department of Phonetics at University College, London; those who had trained under Miss Fogerty had had some experience in St. Thomas' Hospital clinic. No unified training was available, and no special diploma or certificate existed for the profession of "Remedial speech trainer." Soon, however, the need for specialized training was recognized and training schools were opened in connection with two London hospitals—the West End Hospital for Nervous Diseases and the National Ear, Nose, and Throat Hospital. These schools organized a two-year course for students, held internal examinations, and issued diplomas to successful candidates. In 1935 the Central School of Speech Training instituted a Certificate of Proficiency in Speech Therapy, additional to and separate from the teaching diploma of that school. At about the same time a fourth training center was opened in Glasgow.

Gradually as the term *therapy* came into popular use to describe curative work, the name *speech therapist* was generally employed to describe all those who were attempting to treat patients suffering from defects and disorders of voice and speech, but as yet no national standard of training existed nor any unified or recognized examinations for entry into the profession.

In 1934 those who had specialized in the treatment of speech disorders formed themselves into the Remedial Section of the Association of Teachers of Speech and Drama, and later, as they became more conscious that theirs was a separate profession, they divided from the parent body and became known as the Association of Speech Therapists.

In the meantime others more closely connected with the hospital training schools had banded together; in 1935, they formed the British Society of Speech Therapists and published the first copy of the journal *Speech*.

In 1942 another training school was opened in London, and at the Central School of Speech Training a separate Department of Speech Therapy was instituted. In 1944, after a long series of discussions which led to the establishment of a recognized three-year course of training and an agreed syllabus of study in all the schools, the two associations of speech therapists amalgamated to form a single organizing, controlling, and examining body for speech therapy in Great Britain, the College of Speech Therapists.

The objects for which the College was established were to promote the study of speech therapy in this country, to seek to improve and maintain a high standard of knowledge and honorable

conduct among these persons practicing as speech therapists, and to unite all members of the profession.

Though from time to time it arranges Conferences and Refresher Courses for the benefit of its members, the College is not a teaching institution. It leaves the training of speech therapists in the hands of the directors of the training schools, but it is responsible for setting the syllabus to be followed and for the conduct of the examinations. The Examinations Board of the College of Speech Therapists organizes and conducts the examinations leading to the Diploma which admits to Licentiateship of the College. The Board consists of representatives of medical faculties, educational institutions, members of the staffs of universities and training schools, as well as leading speech therapists, but it is not directly connected with any university or any other organization. It is now the only qualifying body for speech therapy in Great Britain, and Licentiates have the right to use the designation and put the letters L.C.S.T. after their names.

Membership of the College, which is conferred on all who pass the necessary examinations, carries with it registration on the National Register of Medical Auxiliary Services, which is published for the British Medical Association by the Board of Registration of Medical Auxiliaries.

Members of the College are bound by a code of professional conduct, as are members of the medical profession, which prohibits them from advertising their professional knowledge and skill, or acting in any manner that would bring dishonor to the profession of speech therapy.

The College of Speech Therapists is autonomous and is governed by a Council of speech therapists elected by the members of the profession. Each member of Council serves for a period of three years and is not eligible for re-election until a further year has elapsed.

The country is divided into four Areas—Southern, Midland, Northern, and Scottish. Each Area elects one of its members to act as Area Representative on the Council, and conducts its own Area business by means of District and Area meetings.

The official journal of the College, *Speech*, which is printed and published twice yearly, in April and October, by Sir Isaac Pitman and Sons, contains articles by speech therapists, medical specialists, educationists, and other writers on subjects specifically related to speech therapy.

The Training of Speech Therapists

In 1952, seven schools concerned with the training of speech therapists are in operation in Britain. Four of these are situated in London, one is in Edinburgh, one in Glasgow, and one in Leicester. These schools were established by private enterprise, and five of them are still controlled by independent Boards of Governors; one is now under the jurisdiction of a Hospital Management Committee, and one is sponsored by a Local Education Authority. They are, in the main, however, autonomous bodies, and none is connected with any university. Most of the schools are closely linked with teaching hospitals, and all have hospital facilities for the training of their students. They are all subject to inspection and registration by the College of Speech Therapists, and they all follow the same syllabus laid down in preparation for the examinations conducted by the Examinations Board of the College of Speech Therapists.

The diploma is recognized by the Ministry of Education and by the Ministry of Health for the purpose of appointments to posts in the school Medical Service and the National Health Ser-

vice; it is now the only recognized qualification for entry into the profession.

The course of training requires three years, and students must have attained the age of eighteen before they begin their studies. Before being accepted for the course students must hold a General Certificate of Education showing passes in five subjects, or the Scottish Senior Leaving Certificate.

The examinations for the L.C.S.T. are taken in two parts. Part I, taken at the end of the second year of training, consists of one written paper and an oral examination in Normal Voice and Speech, one written paper and an oral examination in Phonetics, two written papers in Anatomy and Physiology, and one in Speech Pathology and Therapeutics. At the end of the third year of training Part II of the examination is taken. It consists of two written papers in Psychology, one written paper in Neurology, two written papers in Speech Pathology and Therapeutics followed by a Practical and an Oral examination during which the examiners observe the candidates at work with patients in a clinic and discuss the treatments given.

In addition to the examination subjects studied during the course of their training the students have attended lectures on the Physics of Sound, Social Services, Diseases of Children, Diseases of the Ear, Nose and Throat, Orthodontics, and Plastic Surgery. They are also required to make from 150-200 Clinical Attendances. These are for the purpose of observation at first, but later the student is expected under supervision to treat patients, both children and adults, suffering from defects and disorders of voice, articulation, language, and fluency.

These examinations have been held each year since 1948, when the first students registered by the College completed their three-year course of training. Since that time about 250 candidates have qualified up to the present, and 87 are taking the examination this year.

In addition to the Licentiateship is the higher qualification of Fellow of the College of Speech Therapists. The award of Fellowship is given by the College to Licentiates who have been qualified not less than five years, and who submit a dissertation on a subject approved by the Council. The dissertation must be a contribution and addition to the sum of knowledge on speech therapy, and it is assessed by at least three readers selected from a panel composed of Fellows of the College and outside experts, on whose findings the Council base their decision as to the award of a Fellowship. Fellowships and Honorary Fellowships may also be awarded to those who give outstanding service to the profession of speech therapy.

The Work of the Speech Therapist

The majority of speech therapists in this country have full-time or part-time employment under local authorities and work in school clinics. These clinics may be in special buildings or situated in one of the Council's schools, or they may be housed on the same premises as the Child Guidance Clinic. The speech therapy service forms part of the School Medical Service, administered by the Public Health or the Education Department of the County Authority.

The number of school clinics in operation has increased greatly since 1945 when the Ministry of Education "Handicapped Pupils and School Health Service Regulations," following the Education Act of 1944, required all local education authorities to provide special educational treatment for certain categories

of handicapped children, among them "those with speech defects." The Regulations define the terms: "that is to say pupils who on account of stammering, aphasia, or defect of voice or articulation not due to deafness require special educational treatment."

Special schools and classes are provided for the deaf, staffed by specially trained teachers; speech therapists are not usually required to treat children suffering from severe hearing loss. Many cases treated in the school speech clinics, however, are found to have a degree of deafness which accounts for the speech defect but is not so severe as to warrant attendance at a special school for the deaf or partially deaf.

The majority of children attending school speech clinics suffer from dyslalia and stammering. Cases of cleft palate speech also appear, and a variety of disorders of voice and articulation arising from cerebral palsy and other causes.

According to the latest figures available approximately 210 speech therapists in England work in 500 school speech clinics, and 60 in Scotland, Wales, and Northern Ireland work in 120 school clinics; in all some 270 speech therapists are working in this branch of the service. These clinics are for pupils who attend the primary and secondary schools of the local education authority; most of the children come to the clinic once or twice a week for treatment. In different parts of the country, residential and day schools are provided for children with cerebral palsies, and one residential school is available for the education and treatment of children suffering from speech and language disorders. An experimental class, in an ordinary day school, is also given for stammerers and children with defective speech. In all these schools speech therapy forms a regular part of the curriculum. Speech therapists are also working in special schools for the educationally subnormal. Some private schools, training colleges, and universities also arrange for the treatment by a speech therapist of any student who suffers from a defect of voice or speech.

At the present time some 156 hospitals employ among them about 100 speech therapists; 40 of these hospitals are situated in London and 116 in other parts of England, Scotland, Wales, and Northern Ireland.

Under the National Health Service speech therapy is provided for both children and adults at hospital clinics; the treatment may be given to In-patients or at an Out-patient department. The speech clinic may be held at a General Hospital or in a special hospital such as a dental hospital or one for the treatment of nervous diseases. Patients may be referred to the department of speech therapy from any relevant department of the hospital, or the speech clinic may be attached to a plastic surgery unit, a department of neurology or neuro-surgery, oto-laryngology, orthodontics, or psychotherapy. Among the cases treated at hospital clinics are stammerers, aphasics, those with cleft palate speech, and others such as those who have had a total laryngectomy and are referred to be taught to use a pseudo-voice. A wide variety of cases come into the professional province of the speech therapist.

A small number of speech therapists are in full-time or part-time private practice and treat patients who are not attending school or hospital clinics. A few, who have taken a special qualification, conduct classes in lip-reading for deafened adults.

The Present Position

According to the latest National Register, published in 1951, about 530

Licentiates and Fellows of the College of Speech Therapists are listed, and when the next examination results are published the Register should show a total of over 600 names.

At present 302 of these therapists are working in England, 80 in Scotland, 10 in Wales, 6 in Northern Ireland, 2 in Eire, 8 in Africa, 7 in Canada, 6 in New Zealand, 3 in Australia, 1 in the United States of America, 1 in Holland, 1 in Malaya, 1 in Malta, 1 in Spain; and about 97 have their names on a list of non-practicing members. Many of these latter are married women who have temporarily given up practice. By far the larger number of speech therapists are women, but 15 men are listed on the Register and a few men qualify each year. The names of members of the Australian College of Speech Therapists, which is a separate body though closely linked with the College in this country, do not appear on this Register.

It is little more than forty years since the first speech clinic was opened in this country; since that time the profession has grown in size and importance to the present position. In a "Memorandum on the Utilization of Registered Medical Auxiliaries" published in 1944 the number of speech therapists required on a comprehensive scale for the United Kingdom was estimated at one thousand, and we are now more than half-way towards that mark.

Speech Therapy in Relation to Other Speech Specialties

As has been stated, speech therapy in this country, is always carried out under medical direction but is not, as in some other countries, the province of the medical practitioner. However, one medical man who is a Fellow of the College of Speech Therapists practices speech therapy, and others are included on the list of Honorary Fellows. Many doctors and surgeons give valuable service to the profession in an advisory capacity. Many medical specialists lecture in the speech therapy training schools, and others serve on the Governing Boards. The medical profession is represented on the Examination Board and Panel of Examiners, on the Panel of Inspectors for Training Schools, and the Panel of Readers for dissertations for Fellowship. There are Medical Directors of hospital speech clinics, School Medical Officers, and Medical Officers of Health responsible for the school clinics, and a Medical Officer in the Ministry of Education whose duties include the supervision of the speech therapy services of the local education authorities.

Speech therapy is also closely allied to the teaching profession, especially in Scotland, where many of the speech therapists have taken degrees or qualified as teachers before entering this newer profession. But speech therapists are not trained for the teaching profession; and speech therapists are not members of the regular school or college teaching staffs, unless they have, in addition to the L.C.S.T., other qualifications such as a degree in English or a diploma in Speech and Drama.

Speech is an art, and many speech therapists are keenly interested in the aesthetic and interpretative aspects of the spoken word. A number who have specially studied the subject and who hold certificates from the various schools which specialize in speech and drama may, in addition to being members of the College of Speech Therapists, also belong to the Society of Teachers of Speech and Drama, which is the organization in this country which links together all certificated teachers of speech and drama. However, in their professional capacity as speech therapists they work in the medical auxiliary field and

we like it or not, the method has not been as utter a failure as many latter-day linguists will have us believe. The fact is that writing and speaking according to a conventional adherence to rules which in popular usage have long since been altered or abandoned, lends in the opinion of all hearers and readers, regardless of their own speech standards, an air of literacy and elegance to the linguistic utterance. There is no doubt, however, that at any given date many grammatical rules are antiquated and superfluous, and no longer serve the purpose of even elevated and learned style. Let us say, then, that Quintilian's precepts have become inoperative in their stringency and rigid absoluteness, and, above all, distasteful to linguists and many teachers of language because of the implications of terms like *good, bad, vicious, dangerous, right.*

Bertrand Russell's opinion is that generally held by the layman: it consists in part—to avail myself of Russell's indulgence and guarded approval of American slang—of hogwash. With all due and profound respect for Bertrand Russell, I must say that when he wrote that paragraph he did not know whereof he spoke. It would be easy, though it would lead too far afield, to demolish much of his argument: the beauty of diction of the peasants of the Continent and Scotland and Ireland (not England?) is romantic, but (even aesthetically) intangible; to say that language with some is only a means of communication and not a vehicle for expressing emotions of joy or sorrow, love or hate, is tantamount to saying that such persons do not know these emotions; that words have a beauty and history is true enough, but that we should endeavor to pass on to posterity an unimpaired tradition in diction and pronunciation (and meaning too, I suppose), is not only impossible since language changes apart from and in spite of all human efforts, but also no more useful an enterprise than trying to impose on our children and children's children our current fashions of clothing; that such feeling among Americans (as a nation) is rare, is as untrue as it is irrelevant; and that the Americans' (collectively) vocabulary is small is so unsubstantiated a statement as to be meaningless, and if it were not meaningless it would be false.

This brings us to a book written by two teachers of English, whose aim is to transmit to their students a feeling for the appropriateness of linguistic usage. I refrain from calling it correctness for fear of having it misunderstood in Quintilian's absolute and moral sense. What the Birks mean, I daresay, is the kind of elastic correctness which is variably appropriate to different occasions. Since they assume that a student comes to school in order to be guided rather than left alone ("Mother, do I *have* to do all day just what I *want* to do?" said the little boy on his way to Progressive School), and to learn, in various fields of endeavor, that kind of proficiency which later will benefit him and the society in which he lives, the Birks, as teachers of English, also wish to impart to him a knowledge of his native language which will be appropriate under various professional and social exigencies. Basically, philosophically, and morally speaking, how properly to accept or decline a formal invitation is a bit of quite useless *linguistic* information, and I am sure that the Birks will agree with me. Yet they do offer to teach their students this too: not because they think it an essential and fundamental element of human linguistic behavior, but because in our society it is a piece of equipment, a formula, a tool which, though not indispensable, is most con-

venient. In the same sense the Birks teach "correct" grammar. It is something our society demands of what it calls educated persons. Rebellion, isolationism, separatism in language, while ethically and morally defensible and often understandable, vitiate the fundamental purpose for which an utterance has been made, that is, broadly speaking, to *influence* the hearer or reader.

It is often said (to Bertrand Russell's just displeasure, though not only Americans harbor such barbarous views) that as long as one gets the meaning across, all is well. This is, of course, untrue: communication is only the minimum function of language. If someone says or writes a sentence like "Somebody opens their mouth,"[5] leaving it to the context to inform me whether he means "Somebody opens his mouth" or "Somebody opens their mouths" or "Some persons open their mouths," I shall, under certain conditions, and no matter how obvious the meaning and no matter whether another language can or cannot make such grammatical distinctions, be irritated, hence not as openly receptive to the writer's or speaker's argument as I could have been. True enough, a great many persons will not be vexed by this manner of talking or writing; perhaps the majority will not. If I am, do I occupy Quintilian's aristocratic position, *viz.* the majority, *qua* majority, is not necessarily the arbiter of what is "good" and "bad"? In matters of, say, television programs, comic books, popular music, slick magazines, I gladly admit to being what the majority would call highbrow, or even snobbish—but I am sure that I find myself in excellent company, that of my readers, for instance.

In fact, the author of the fourth introductory quotation would join me, I am confident. However, when it comes to language, he thinks that the majority, *qua* majority, should rule or at least not be interfered with, because that would be undemocratic. I do of course not believe, as Quintilian perhaps did, that linguistic usage can be intrinsically, *per se*, good or bad; the true source of my highbrow irritation on reading such sentences as those I quoted from Mr. Hall is my opinion that this way of putting words together is not appropriate to the occasion. If Mr. Hall in his own book writes in this manner, he consciously deviates from an aesthetic, not merely a grammatical, norm which he knows as well as anyone. In other words, in a book whose style is generally formal, even though not solemnly academic, the author feels compelled, in deference to his title "Leave your language alone," to go slumming every now and then, as if to prove to his readers that he is a regular guy: "He had already learned them . . . by the time he comes to school," "Nobody will understand each other,"[6] etc. Such excursions into poor linguistic neighborhoods fit the book no more than ski shoes and woolen socks fit a strapless evening gown. It can be done; it is neither reprehensible, nor stupid, nor amoral—but what is the good of it?

Someone might object here that, by introducing aesthetics, I am speaking of literary style which is extraneous to a discussion of "correct" usage. I do not think it is at all. I believe that it is as unsatisfactory to divorce style and taste from linguistic arguments which profess to deal with something more than the mere physical material of human speech, as it is to restrict oneself to describing the chemical composition of the colors used by Michelangelo without reference to their effect. The pecu-

[5] Hall, *op. cit.*, p. 235.

[6] *Ibid.*, pp. 187-188, 6.

liar mixture of paints, while indeed chemically analysable beyond and outside of "good" and "bad," derives its sense only from the purpose and the composition of the whole work; precisely so our putting together of sounds and words, while indeed phonetically and syntactically analysable beyond and outside of "good" and "bad," becomes appropriate, pleasing, disgusting, "wrong" only with reference to the aim and intent of the whole utterance.

The position and purpose of Hall are quite different from those of the Birks. Hall approaches the problem of grammatical correctness in terms of descriptive linguistics, and comes therefore to the valid conclusion that, since there is no linguistic sense, nor ethical value in what the grammarians prescribe, we could make a case for paying no attention to these "authorities." However, he makes his mistake by converting the findings of the analysis of the material into prescriptions on the use of the material. This is like telling Michelangelo that, since colors and paints are neither good nor bad *per se*, he should not worry himself sick and waste his time over how to use them to make a painting. The Birks on the other hand, while knowing as well as does Hall that grammatical rules are neither "good" nor "bad," neither irrefrangible nor eternal, and while pointing this out to their students, feel that as teachers of English rather than descriptive linguistics they must compromise a rigidly scientific, analytical stand and equip the student with such tools and skills that he can behave, as speaker and writer, intelligently and appropriately, though not in blind obedience to so-called authorities, and so that he can compose a pleasing and effective work which transcends the sum of its composing parts.

Mr. Hall's book is a well written (in terms of grammar, apart from studied lapses, as well as content) popular introduction to linguistics, except where it becomes propagandistic and prescriptive. The author did himself an injustice by entitling it *Leave Your Language Alone,* firstly, because the volume contains a lot more than the chatty title promises, and secondly, because he does not really mean what the title says. And whenever he does very self-consciously and sporadically use what most would normally call bad English (as Hall himself would call it if it were submitted in a doctoral thesis by one of his students), he has in mind, he says, inflicting upon the reader the beneficial effects of a shock treatment, which he prescribes for users of English who hold the absurd notion that grammar is a necessary item in one's linguistic equipment. One would say, then, that the radical Mr. Hall leads his readers straightway and uncompromisingly into linguistic anarchy, expounding his electrifying theses in a revolutionary manifesto which, though utopian both in its biblical righteousness and in its regrettable impracticability, can be defended on linguistic and philosophical grounds. Unfortunately, we are disappointed, for somehow Hall cannot bring himself to shock his reader, or himself, very often or very consistently. So that, if he advises you to leave your language alone, he neither lets himself go enough to set an example of anti-grammarian debauchery, nor does he really want to incite you to linguistic revolution because, he says, you might get hurt. Now the title is clear and sweeping enough, and so are the quotations at the beginning of this article. Why then does Mr. Hall's angry fist—"Tear off the rusty shackles of linguistic authoritarianism!" —change into a wagging finger— "—but

don't get your hands dirty. . . ."? Because Hall admits, for example, that the punishment for the use of "bad grammar" is social stigma which may get you into all sorts of real difficulties;[7] because he allows that there is such a thing as *sub*-standard usage,[8] which one can only interpret as meaning that at least *some* people's language is at least *sometimes* so nasty that *they* had better not leave *their* language alone; and because, while he is ready to concede that the "ditch-digger who says *him and me ain't got none* and who uses swear words and 'four-letter' words is absolutely right—in his own language,"[9] Hall does not wish his son to leave his language alone to the same extent, for ". . . if my child is likely to run into trouble later on for saying *I done it* or *hisn* I will try to keep him from getting into the habit of using these forms which are actually not acceptable socially and which may cause others to react unfavorably towards him."[10] Mr. Hall has a real theoretical aversion, as one can plainly see, toward so-called authorities and such institutions as the French or Spanish Academy which meddle with language; indeed he is glad to note that ". . . no such authority has ever existed in any English-speaking country, nor does it seem likely that speakers of English would ever be willing to accept the decrees of an Academy or similar institution or of a Ministry of Education."[11] (A fascinating bit of theory on the eternity of the sentiments of incorruptibility and tyrannophobia among speakers of English. Too bad Mr. Hall did not state his point with as much proof as conviction, especially as to whence speakers of English derive virtues of that sort: from their Anglo-Saxon racial superiority, or from their language? Anthropologists and linguists should not be left in suspense.) Yet with all his disdain of rules and authorities, in reviewing a bibliography the same Hall writes this:

> . . . the compilers [of this bibliography] consistently misplace the *Jr.* which many persons in the English-speaking world (including your reviewer) regard as an essential part of their names. The syntactic formula for the use of this element is: full name (i.e. given name[s] or initial[s] + surname, whether in this order or inverted) + *Jr.* If the surname only is listed, *Jr.* is not included. Thus *J(osephus) Nettlepink Jr.* or *Nettlepink, Josephus, Jr.*, but simply *Nettlepink*—not *Nettlepink Jr.*, as found passim in the CIPL bibliographies. Use of this last construction produces, at least in some readers, the same kind of irritation that comes from being addressed as *Mr. Prof. Dr. Nettlepink*.[12]

Is this the same Hall who tells us to leave our language alone, that there is nothing wrong with our language, that we should throw away grammars and dictionaries, that we are the only and best authorities on what is right or wrong? Is he worried about the misplacing of *Jr.*, does he offer a "syntactic formula" on how to write (of all things) a name, does he let himself be irritated if certain rules (made by whom?) are overlooked? How very disappointing in an iconoclast. Which Hall (not Hall *Jr.*) shall we believe? Well, anyhow, that's the end of the revolution.

But now that we have Hall's own word for it that there are various degrees of correctness (his distinction between "standard" and "vulgar"[13] is an oversimplification—there are numerous levels in each), let us ask a vital question: Who is to tell the ditch-digger's

[7] *Ibid.*, pp. 13-14.
[8] *Ibid.*, pp. 60 *et passim*.
[9] *Ibid.*, p. 27.
[10] *Ibid.*, p. 13.
[11] *Ibid.*, p. 10.

[12] Robert A. Hall Jr., review of *Bibliographie linguistique des années 1939-1947*, vol. 2, and *Bibliographie linguistique de l'année 1948 et complément des années 1939-1947*, *Language*, XXVII (1951) 611, n. 2.
[13] Hall, *Leave Your Language Alone*, p. 15.

son just what degree of deviation from what rules may "cause others to react unfavorably towards him"? His father cannot do it. Hence we send him to school. If the Birks teach him he will learn the difference in language between the bare physical necessities of communication on one hand, and on the other hand the added niceties of convention and artistry and aesthetic predilections of his society; if true linguistic anarchists teach him, he will come out of school still talking like his old man and the hell with grammar; but if he studies Hall, he will turn schizophrenic—unless he takes the road to the caustic and disillusioning conclusion that Hall believes that what is good enough for the ditch-digger's boy is not good enough for the professor's son: this, I daresay, Mr. Hall does not seriously contemplate.

Indeed, Mr. Hall wishes to be very democratic. Unfortunately, his democratic crusade flies the flag of Education (with capital E). Says he:

> If we condemn the ditch-digger's speech, we do so, not because of any inherent demerit of the way he talks, but because we take his speech as being characteristic of his social class. This factor in our speech attitude is a relic from earlier, antidemocratic times, which accords very poorly with other aspects of our modern aspirations to democracy.[14]

If that is so, then Hall should not perpetuate in practice, albeit condemn in theory, such antidemocratic attitudes by teaching his son how *not* to talk like a ditch-digger. Moreover, though democracy obviously must decline to promote hatred of the common man, it can hardly disapprove of our hating his commonness—such as, for example, when he belches at the table. True, in some societies this may express enjoyment of the meal and be accepted as a compliment by the smiling hostess; in our civilization, like it or not, this is not the case. Surely the spirit of conciliatory relativity that permeates anthropology and sociology, as well as other sciences, does scarcely in all earnestness advocate the necessity of promiscuous adoption, in addition to indulgent comprehension, of all possible phenomena of social life.[15]

No doubt we shall be told that ignorance of the niceties of grammar is not the same thing at all as lack of taste or lack of manners, that language is a tool and that, to repeat Hall's dictum, "the merit of what a person says . . . is not affected in any way by the way in which they say it."[16] Hall knows this is not true—but perhaps he likes the folksy appeal of the phrase—for he says elsewhere: "If little Johnny uses a form that is really not standard, we can point it out to him and get him to change, not on an authoritarian basis, but on the basis of actual usage among people whose speech is acceptable."[17] But who is to decide what is "really" not standard? Is it a matter of majority usage and approval? The majority says *ain't*, but we are told that Mr. Hall's son must not. *Who* is to say *what* people's speech is "acceptable" and acceptable to *whom*? Apparently somebody will have to act as an authority after all, sometimes even in defiance of the majority's usage.

[14] *Ibid.*, p. 27.

[15] Cf. Margaret Mead, "Human Differences and World Order," *World Order: Its Intellectual and Cultural Foundations*, ed. F. Ernest Johnson (New York: 1945), p. 44. "One of the principal differences between anthropology and religion, and it is true of any religion, including in some cases ordinary, garden-variety, ethical philosophers who have none, is the belief that has grown up in the past twenty-five years that anthropologists are ethical relativists, that say to their students, 'You see over there they eat their grandmother and over here they do not. So obviously it doesn't make much difference whether you eat your grandmother or not.' Anthropologists do not do this." This is comforting though difficult reading: Miss Mead should not have "left alone" that first sentence of hers.

[16] Hall, *op. cit.*, p. 236.

[17] *Ibid.*, p. 190.

Since as human beings we are born only with the faculty of speech, not with a language nor with any notion of style, both language and style must be acquired through learning, not through leaving anything alone. If left alone, the ditch-digger will always remain a ditch-digger, and that is all his son is ever going to be. The first condition for being anything else is, next to mental fitness, acquiring a fitting language, with the necessary vocabulary and an appropriate grammar and style.

Apart from Mr. Hall's failure to be consistent in his preaching, to say nothing of practicing what he preaches, it might be worthwhile to examine whether a good case could not actually be made, at least theoretically, for the desirability of relinquishing class standards, as it were, of linguistic usage. However since, as we have seen, and as Mr. Hall himself shows very well in several places in his book, the linguistic utterance *per se* cannot be evaluated apart from non-linguistic criteria, such as current grammatical rules, prevailing stylistic and aesthetic preferences, purpose of the communication, we must needs conclude that the best we can hope for from a purely linguistic reform is that it might alter our *attitude* toward language, but not that it will improve *language*. And in fact it is Mr. Hall's professed intention, as it is that of other reformers like him, to remedy social rather than linguistic inequities: the latter cannot exist. I quite agree that "we condemn the ditch-digger's speech not because of any inherent demerit of the way he talks, but because we take his speech as being characteristic of his social class"[18]—or rather, I should say (and this is essential!) of his (presumed) coarseness, lack of education, ignorance, even illiteracy. In other words, our prejudice, though provoked by linguistic idiosyncrasies of the speaker, will be of a social and/or intellectual nature. Should we, or indeed could we at all, change our attitude toward the linguistic behavior of our fellow men to such an extent and in such a manner as not to pre-judge them by the way they talk? I believe this is even less feasible than our refraining from judging, sometimes indeed misjudging, a person by his clothes, his features, his manners, his movements. In fact, when all other criteria deceive us, a man's speech and writing—unless he dissimulates his natural language ways (and it is easier to wear the King's clothes than to talk the King's English)—are the safest indications of what manner of man he may be. Ask any actor, especially a radio actor, who must rely on voice characterization exclusively. And if we all walked naked, anyone should be able to distinguish by the manner and content of their speech, the intelligent from the stupid, the educated from the unlettered.

But let us go even one step further. Let us assume the nearly miraculous, namely that it has actually become impossible, through the efforts of some social reformers and through linguistic equalization, to judge a man by his linguistic habits, because we either actually all talk alike (either like professors, or like ditch-diggers), or because one can through some miracle no longer be sure whether what contemporary society calls "correct" usage is any more typical of professors than of ditch-diggers (and this would require more than occasional linguistic slumming on the part of the professors). Would this state of affairs in any manner whatever necessarily imply any sort of social equalization, or at least freedom from social prejudices? Of course it would not,

[18] *Ibid.*, p. 27.

for we have at best removed merely the symptoms of a disease, but not its causes. Language and man's attitude toward language are only symptomatic of the state of a society, but not actively responsible for it.

All linguistic reforms and practical applications of the linguist's knowledge, regardless of whether they aim at retarding or dispatching the natural rate of linguistic change (and some have said lately that this rate is constant; in any event, there *is* change), will therefore produce only linguistic but not social effects. Moreover, it is highly doubtful whether such reforms can be successful at all, until and unless they have acquired enough social prestige. And to acquire such prestige does not mean acceptance by a majority, but rather approval by those persons, generally the minority of the intellectual and, alas! social élite, who are worth emulating. And there we have come back again to the concepts of an élite, of emulation, of good and bad, of correctness and "bad" English. It seems indicated, therefore, that we should concentrate on social rather than on linguistic reforms, if our purpose is to improve the state of humanity, the state of language being beyond, and impervious to, improvement. Language will adjust itself to social conditions, not *vice versa*.

But if the Birks, and I with them, say that we might as well teach today's children today's best standard of English, as approved by society, some might accuse us all of being reactionaries, conservatives, people who don't like to see things change, whereas they, the reformers, are progressives. I for one should resent being called a reactionary or even a conservative on the evidence of my wanting to teach students appropriate grammar rather than encourage them to leave their language alone (though I doubt that even I should worry them too much with the analytic formula for the use of *Jr.*). My only answer is that I am indeed in favor of all changes which have any chance of promoting human welfare and wisdom: adequate wages, sufficient medical care for all, abolition of Jim Crow, education for the ditch-diggers' sons if they are smart enough though poor, and many considerably less innocuous ones. But I do not particularly care to waste my efforts on championing causes that promise what they cannot attain: like social justice and democracy through language reform, peace on earth through an international language,[19] and similar bargain-basement panaceas and shortcuts to salvation. Consequently, I should rather dedicate my linguistic efforts to the learning of how to use a language, native or foreign, well, that is, efficiently, effectively, and pleasingly. This is a skill, indeed an art, which must be learned like any other skill and art, and it includes a knowledge of how best to manipulate the basic tools and techniques. Those are admirably explained by the Birks, whereas Hall denies their necessity, at least in his title, and sporadically throughout his book. For the time being, therefore, I shall advise students to study English with the Birks and not with Hall.

[19] Cf. Ernst Pulgram, "An International Language—When?" *Modern Language Journal* (January 1948), pp. 50-68.

THE BURGLARIZING OF BURGH, or THE CASE OF THE PURLOINED PASSIONS

W. M. Parrish

THIS tale of piracy, plunder, and plagiarism is not, properly speaking, a whodunit since it is concerned less with discovering the culprits than with identifying the goods they stole and restoring them to their owner. The case involves the appropriation by several early elocutionists of materials that seemed to be lying around loose, the free and easy habits of post-Revolutionary American printers, the planting of stolen goods on an innocent victim by an early professor of English and oratory, and some loose statements by modern scholars, due at times to inattention to dates, and at others to unfamiliarity with the works they were discussing.

I undertook to investigate this case after coming upon a statement by Professor Winans[1] to the effect that both Thomas Sheridan and John Walker had published books describing how the various emotions are expressed. He quoted Walker's description of modesty, and an almost identical description of modesty from Sheridan, and presumed that they were both copying from some actor's manual. I knew of these descriptions of the passions in Walker's *Elements of Elocution*, 1781, where he stated his indebtedness for them to the author of *The Art of Speaking*. This, one of the earliest works on elocution, was published in London in 1762 by James Burgh, a political writer of some prominence. It is a collection of readings, with a preliminary essay on The Art of Speaking describing how various "passions, humours, sentiments, and intentions" are expressed. But I did not know of any work of Sheridan containing such descriptions of the passions, and a careful search through all his works on elocution failed to reveal any such passage. Winans did not indicate the source of his quotation. Had I missed one of Sheridan's works? Had he too somewhere borrowed from Burgh?

Neither the biography of Sheridan in the *Dictionary of National Biography* nor the catalogue of the British Museum listed any of his works that I was not familiar with. But on turning to M. M. Robb's *Oral Interpretation of Literature in American Colleges and Universities* I found mention of a work that I did not know, a *Rhetorical Grammar* of the English Language, Dublin, 1781, but no indication that it contained a description of the passions. And when I examined Charles A. Fritz's essay, "From Sheridan to Rush,"[2] I found a discussion of a *Rhetorical Grammar*, published in Philadelphia in 1788, which *did* contain descriptions of the passions, and the one sample quoted I identified as Burgh's. I turned next to Warren Guthrie's essay, "The Elocution Movement—England,"[3] and found there a discussion of a *Rhetorical Grammar*, published in Phila-

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1 "Whately on Elocuton," *QJS*, XXXI (February 1945), 3.

2 *QJS*, XVI (February 1930), 75-88.

3 *Speech Monographs*, XVIII, 1 (March 1951), 17-30.

Sheridan? I knew that his *General Dictionary of the English Language*, London, 1780, contained a preface entitled "A Rhetorical Grammar," consisting of an analysis of the sounds of the language, rules for pronunciation, and a section on delivery which treated of accent, emphasis, pitch, and the like, but no passions.[8] This preface, I guessed, combined with Burgh's Essay on the Art of Speaking, constituted the *Rhetorical Grammar*, Philadelphia, 1783, from which Guthrie had quoted, and probably Winans and Fritz.

I could find no such work at the University of Illinois, but did find it listed in the catalogue of the Library of Congress; and when, some months later, I got to Washington and broke through the cordons of red tape by which such rare items are protected, and had the book in my hands, I found that my guess was exactly right. Here was Sheridan's *Rhetorical Grammar*, the same paragraph by paragraph as in his dictionaries, and immediately following it, *without even a break in the page*, and without any clue as to its identity, was Burgh's essay on the Art of Speaking, complete. The printer, or the editor, had broken it up into sections and supplied headings for the sections, but otherwise I found no alterations.

According to the title page this "American Edition" was "published under the inspection of Archibald Gamble, A.M., Professor of English and Oratory in the University of Pennsylvania." If in this comedy of errors we must put the finger on a culprit, he is the man. Printers may be excused for piracy and mislabeling, but professors should know better. Or maybe, in 1783, he cared not a hoot about any Englishman's property rights.

For convenience in presentation to the jury my findings in this case are summarized thus:

1. The descriptions of the passions so widely circulated in the late eighteenth century were written by James Burgh, and first published anonymously in London in 1762 in *The Art of Speaking*.

2. William Scott contributed nothing to elocution except a collection of readings entitled *Lessons in Elocution*, Edinburgh, 1779. American publishers added to them some extracts from Walker's *Academic Speaker*, first published in London in 1789, and a part of Burgh's introductory essay to his *Art of Speaking* containing his descriptions of the passions.

3. John Walker in his *Elements of Elocution*, London, 1781, reprinted, with credit, most of Burgh's descriptions of the passions, with slight revisions.

4. Thomas Sheridan did not in any of his works include a description of the passions, original or borrowed. The *Rhetorical Grammar*, Philadelphia, 1783, which bears his name was made up by an American printer from the preface to Sheridan's *General Dictionary*, London, 1780, and Burgh's introductory essay to his *Art of Speaking*.

Thus the case stands until some beaverish young scholar, carefully trained in research, gets together *all* the editions of these various works, collates them, and proves—who knows what?

[8] The second edition of this dictionary, somewhat revised, was published as *A Complete Dictionary of the English Language*, in 1789, just after Sheridan's death, and clumsily put together by "a gentleman who was appointed by Mr. Sheridan to supervise the work." In this edition the preface, identical in all essentials with that in the earlier work, was called "A Prosodial Grammar."

EDMUND BURKE: NEW EVIDENCE, BROADER VIEW

Donald C. Bryant

An Irishman, one Mr. Burke, is sprung up in the House of Commons, who has astonished every body with the power of his eloquence, his comprehensive knowledge in all our exterior & internal politics & commercial interests. He wants nothing but that sort of dignity annexed to rank & property in England, to make him the most considerable man in the Lower House.—General Charles Lee to Prince Czartorski, 25 December 1767.[1]

The way of publishing some things as the speeches of the Members partly from memory & partly supplied from the imagination of the publisher seems not the best method of giving the publick an Idea of what is going on in the H. of C. I have heard a debate which I did not know again when I saw it represented in these printed speeches. It is better by far not to attempt what it is impossible to execute properly. But a man of tolerable memory with attention to the debate may carry off enough of the substance to give the Reader a good Notion of it in less compass & in a clearer manner than by a regular series of speeches which, for the manner, & sometimes for the matter too are the publishers own performance.—Burke, manuscript note, 1772.[2]

RARELY has an opportunity arisen such as now prevails for critical analysis of an eminent orator whose performance lies nearly two centuries in the past. Texts of what such a speaker actually said, even on occasions of great renown, are ordinarily doubtful at best, and records of day-to-day debating on questions great or small are usually missing or very misty. The reasons are clearly attested in the second passage at the head of this page, by one of the greatest sufferers. And if reliable texts are lacking, even more meager evidence do we possess of how these speeches grew, what labor and preparation went into them, how the ideas and sentences were born and nurtured, and how the speaker himself looked upon his own rhetorical problems, accomplishment, and development as he went along.

Edmund Burke, though his primary renown lies in oratory and politics, was so much a man of letters in both performance and association that it is perhaps extraordinary to find that the great Johnsonian revival at Yale has mostly passed by so consequential a figure in the Johnsonian circle.[3] But let us not expect too much. After all, Burke is not a principal actor in the great Malahide-Fettercairn drama.

Within the last four years, however, the prospect for Burkean scholarship has changed. Unexploited manuscripts in great quantity are now known and accessible, whose history may be less spectacular and whose discovery less roman-

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[1] *The Lee Papers . . . 1754-1811* (New York, 1872-75), I, 61.

[2] A preliminary paragraph to an unpublished manuscript summary in Edmund Burke's hand of the debate on General Burgoyne's motion on India, 1772. I quote from this manuscript and others in the Wentworth-Fitzwilliam collection in the Central Library in Sheffield, England, by permission of Earl Fitzwilliam, the present owner, through Mr. J. P. Lamb, City Librarian of Sheffield, with whose kind indulgence my wife and I examined the Burke papers at Sheffield in the spring of 1951.

[3] Professor Thomas W. Copeland, formerly at Yale and now at the University of Chicago, has discussed this omission and has in part compensated for it in his essay, "Boswell's Portrait of Burke," published first in *The Age of Johnson: Essays Presented to Chauncey Brewster Tinker* (New Haven, 1949), pp. 27-39, and later in his own volume, *Our Eminent Friend Edmund Burke* (New Haven, 1949), pp. 11-25, in considerably expanded form.

tic than the Boswell Papers', but whose possibilities are nevertheless stirring. The "Irish adventurer" now has his Malahide, the twice Chancellor of Glasgow University his Fettercairn. Burke lacks only the croquet box—and his Colonel Isham.

The greatest bulk of the new materials in manuscript is to be found in the Wentworth-Fitzwilliam collections at Sheffield, Yorkshire, and at Lamport Hall, Northamptonshire, in England, and in the O'Hara collection in Ireland. The Burke-O'Hara correspondence, soon to be published by Professor Ross J. S. Hoffman of Fordham University,[4] has been completely unknown to previous students and biographers of Burke. It consists of over a hundred letters on each side, and amounts to an intimate, though intermittent, personal diary of events and Burke's reactions to events during an immensely important part of his career—the five years before he entered Parliament and the ten years after. The existence of the Burke papers in the Fitzwilliam collections has been known; the use of them, until recently, almost impossible. Besides over 2,000 letters by and to Burke and members of his family, they contain many hundred sheets of Burke's drafts, his notes, his partial texts, and his random jottings for private correspondence and public speeches and writings. These range from folders of oversize folio foolscap containing almost complete texts of reports and speeches on East Indian affairs, for example, to bits of wrappings and franked covers on which Burke jotted in pencil in the dim light of St. Stephen's Chapel[5] his hasty notes on debates in the House. Such new evidence ought to foretell a great day for the biographic and rhetorical study of Edmund Burke.

To those careful students of an elder generation who have read more about Burke than Goldsmith's *Retaliation* and the introduction to their high-school editions of the *Speech on Conciliation*, the manuscript sources do not reveal a radically new and unfamiliar Burke in the House of Commons. Nevertheless, they intensify the light and shadow, they contribute variety to the color and subtlety to the nuance, they breathe a new vitality into the portrait of him there. Too often Burke has been represented in history and biography as he appears in the unfinished Reynolds portrait in the Fitzwilliam Museum at Cambridge. He and his friend the Marquis of Rockingham are seated at an ornate writing table against a background of classic columns suggesting the façade of Rockingham's Wentworth-Woodhouse. The Marquis, in face, figure, and costume, is finished—complete and lifelike; but Burke is only blocked in—adumbrated in grey and white outline—like a magnificent snowman consulting with his elegant leader. The manuscript sources set pigments to this canvas.

Now is not the time for a total reappraisal of Burke, nor is anyone ready to make one. We can suggest, however, some of the elements which a clearer story will add and a modified estimate change. Patient study can remove much of the miracle and diabolism as well

[4] These papers are owned by Mr. Donal O'Hara of Annaghmore, County Sligo, Ireland, who has given Professor Hoffman permission to edit and publish them. For Hoffman's and Copeland's preliminary descriptions of the O'Hara and the Wentworth-Fitzwilliam papers, see *Proceedings of the American Philosophical Society*, XCIV (1950), 352-356 and 357-360. Professor Hoffman has generously granted me permission to quote freely from the Burkes' letters to O'Hara, which are to be seen on microfilm at the National Library of Ireland and elsewhere.

[5] Where the House of Commons met in the 18th century. On the same spot now stands St. Stephen's Hall, the chief entry-way to the lobby of the House of Commons chamber, and waiting room for persons wishing admission to the galleries.

as the mist, and Burke may begin to appear as an accountable phenomenon —though phenomenon still.

It must be plain, for example, that even Burke could not have emerged fully prepared from the obscurity of the scholar's study or of Dodsley's editorial rooms, or even from the conversation of Johnson's Club, into the first ranks of the House of Commons. Yet we have had to be content with very inadequate accounts of the training and the experience which enabled him to telescope the apprentice and journeyman years of politics into the months of July to December, 1765. Now, however, there is new and abundant evidence of his close, profitable association with many minor politicians in England and many more major ones in Ireland from 1758 to 1765 —before, during, and after his term as William G. Hamilton's companion and secretary. His political experience as Hamilton's associate in England and Ireland and as his agent in the Irish House of Commons was fuller than could previously have been inferred. His careful study and wide knowledge of English and Irish economics and politics, implied in our quotation from General Lee, and his intimate connection with public men and public issues in Anglo-Ireland from the accession of George III onwards are the salient facts emerging from the early letters. Plainly, he wrote his *Annual Registers* from operative knowledge of men and of parliaments in action. The first of the letters to O'Hara, for example, is mostly an analysis of the maneuverings of the Bute party against Chatham, and a commentary on current Irish problems. His epistolary accounts of the debates in the Houses of Parliament are better from the first than most of those written for the Whig magnates by the M. P.'s who sat in the House of Commons as their agents. His attendance in the galleries of Parliament was incessant. In December, 1762, for instance, in much chagrin, he wrote:

> At this instant both houses are sitting on the Preliminaries [to the Peace of 1763]; they are on a work in which they do not require a great number of Spectators, & have accordingly, to my great mortification, issued such orders as have excluded me & the rest of the mob from hearing their debate: before this goes off I shall tell you some particulars; the Issue in general we know beforehand. . . . I have staid until the post is ready to go out. The debate still continues.[6]

Burke's introduction to the Marquis of Rockingham, we have known, was instigated by William Burke with the practical interposition of William Fitzherbert, Burke's neighbor and Johnson's friend. The lineaments of the situation now begin to show with some clarity. The actual appointment as the Marquis's secretary seems to have been a matter of touch and go. On June 4, 1765, after a summary of the dealing which was going on to form a new administration, Burke added: "We ought not to forget how much we are obliged to Fitzherbert for his most friendly & zealous, & indeed well managed & elegant recommendations of us, to all this Batch of people. I cannot express to you how much & how well he has done." Will Burke added to the same letter: "Lord John Cavendish, possibly from some things dropt by yourself [O'Hara], has mentioned us both as fit men to be employed to Lord Rockingham, who received it well, but what then? We have not a friend in the world to keep the impression alive."[7] A month later, Edmund tells the story of the actual formation of the Rockingham administration and the handing out of offices, and then goes on: "So much for the ambitious, now for the honest Necessitous.

[6] O'Hara ms.
[7] O'Hara ms.

Will & I are down on their Lists, & I hope & believe will be attended to. . . . In the mean time thank God appearances are tolerable."[8] Two days later, appearances, for Edmund at least, had changed to facts:

My Letter by last post was a long one. This will be very short. . . . I have got an employment of a kind humble enough; but which may be worked into some sort of consideration, or at least advantage: Private Secretary to Lord Rockingham [head of the administration], who has the reputation of a man of honour & integrity; & with whom, they say, it is not difficult to live. Will is strongly talked of for a better thing.[9]

How quickly this position was "worked into some sort of consideration" is a tribute to both Burke and the Marquis. By Christmas Burke was a member of Parliament, and, as he wrote to his friend Ridge, in the midst of a press of business and political manipulation he was suffering the immediate effects of election night—and Christmas eve!

I am returned for Wendover. I was elected yesterday. Lord Verney [the owner of the borough], whose kindness was without bounds, went down with us. I feel the effects of the drinking & exposure to a very nipping Air this Day. Will was with us, & has a sufficient headach also. I shall when I am better & a little clearer tell you some of our News.[10]

This same day a note to O'Hara said it more soberly:

This is only to tell you, in a few words that yesterday I was elected for Wendover, got very drunk, & this day have an heavy cold.[11]

These items have small political significance, but they serve to bring to life a situation in which Burke has formerly been but an entry in the election records.

When and how did Burke make his maiden speech in the House? The biographers had settled on the date as January 27, 1766, on the strength of Walpole's assertion that "a new speaker," Edmund Burke, appeared in the debate on an American petition against the Stamp Act that day. Dixon Wecter, who first proposed a new date, January 17, on the basis of a manuscript letter of Garrick in the Wentworth-Fitzwilliam papers,[12] rather misconstructed the circumstances.

Loren Reid has described the trying, formidable experience a new member's maiden speech could be in the eighteenth century House of Commons.[13] He has likewise demonstrated the importance attached to a man's beginning to be heard in the House and continuing to be heard. Clearly Burke was no exception. His family, his friends in London, his associates in the Club, his colleagues in the Rockingham circle, and especially his host of well-wishers in Ireland were eager to have their rising friend, on the threshold of his greatest fortune, speak and speak well in the House. Markham of Westminster School, for example, in the tone of father and schoolmaster, wrote that he wished Ned to speak early on an important question, and the other letters glow with bright predictions and grand encouragement. But a tone of nervous apprehension rings in the background of some of them, which changes, in the Irish letters, after that first speech, to pride that Ireland has a new luminary lighting the British Senate.

Perhaps Burke had forewarned some of his London friends that he proposed to take the plunge and speak that night, for David Garrick was in the gallery. Apparently he had not decided, however, on what he was going to try himself out. The next morning Garrick

[8] O'Hara ms.
[9] O'Hara ms.
[10] Wentworth-Fitzwilliam ms.
[11] O'Hara ms.

[12] "David Garrick and the Burkes," *Philological Quarterly*, XVIII (1939), 369-370.
[13] "Speaking in the Eighteenth Century House of Commons," *Speech Monographs*, XVI (1949), 137-140.

wrote the note which Wecter first saw:

> . . . last Night . . . [in] the House of Commons . . . I had the honour & pleasure of Enjoying your Virgin Eloquence. I most sincerely congratulate you upon it—I am very nice & very hard to please & when my friends are concern'd most Hypercritical—I pronounce yt you will answer yr warmest wishes of yr warmest friend—I was most pleas'd—I have much to say, which you will politely listen to, & forget the next moment, however you shall have it.

This sounds as if Burke burst with splendor upon an astonished House on a major question. Here, perhaps, was another Colonel Barré out-Pitting Pitt on his first day in Parliament. Very soon, that was the situation. Referring to the *Parliamentary History* for that day, therefore, Wecter found that the business had been a petition from the London merchants begging that something be done to save their dying trade with America. He inferred that Burke spoke on that question, and added: "Although no minutes of the debate which evidently followed are given, it is easy to conjecture what side the future great champion of the American colonist took." Burke's letter to O'Hara the next day, however, shows that the facts were significantly different.

The *Journal of the House of Commons,* from which the account in the *Parliamentary History* was abstracted,[14] shows that besides the main petition from the merchants of London, a dozen minor petitions from the other trading cities and towns were presented, including one from the "Merchants, Manufacturers, and Traders, of the Town of *Manchester*, and the Neighbourhood, thereof. . . ." This petition, at the request of one of the important Rockingham members from Liverpool, Burke presented, and on it, quite unnecessarily, he decided to speak.

His letter, in the reportorial vein which had now become his habit in writing to O'Hara, is mostly a spirited account of the opening of the session three days before: Pitt's melodramatic appearance in the House on the first day, his exasperating speech both for and against the ministers, Conway's adulation of him, the three-days' trouble over printing the American papers. Then he turns to himself, with depreciation perhaps, but with frankness none the less:

> That day I took my first trial. Sr. Wm. Meredith desired me to present the Manchester Petition. I know not what struck me, but I took a sudden resolution to say something about it, though I had got it but that moment, & had scarcely time to read it, short as it was; I did say something; what it was, I know not upon my honour; I felt like a man drunk. Lord Frederick Campbell made me some answer to which I replied; ill enough too; but I was by this time got pretty well on my legs; Mr. Grenville answered & I was now heated, & could have been much better; but Sr. G. Saville caught the speakers eye before me; & it was then thought better not to proceed further, as it would keep of [off?] the business of the day. However I had now grown a little stouter, though still giddy, & affected with a swimming in my head; so that I ventured up again on the motion, & spoke some minutes, poorly but not quite so ill as before. All I hoped was to plunge in, & get off the first horrors; I had no hopes of making a figure. I find my Voice not strong enough to fill the house; but I shall endeavour to raise it as high as it will bear. This is prattling like a Child to a father. Whenever I enter into these minutiae about myself I beg you throw my Letter into the fire.[15]

It sounds as if Burke spoke to two different purposes that day, the virtue of the Manchester Petition, and the general question of receiving petitions about America.

O'Hara replied post haste, reassuring Burke, and warning him at the same time:

[14] XXX, 462.

[15] O'Hara ms. Printed by Hoffman, PAPS. See note 4, above.

Give me leave to know you, tho' I know nothing else so well, better than you know yourself; your voice will form from practice, your manner will improve. The great point you are to attend to is temper. Was it not Jephson who used to tell you that in some circumstances you had an air of anger? Get rid of that air.[16]

Here at the very beginning of Burke's parliamentary speaking his friend isolates one of the great complaints later made against him—his intemperance.

The manuscripts, especially the O'Hara letters, also illumine Burke's judgment of himself and his problems in those first years. For example, on March 1, 1766, six weeks after his first speech in the House, he found himself enjoying an enviable reputation but encountering the kind of criticism which has always been levelled at him by his detractors and by those who would enhance his literary reputation by depreciating his public speaking:

—As to myself I work on, & I thank God not without some encouragement. Mr. Pitt has been very kind & generous in protecting me by very strong & favourable expressions, twice or thrice in publick, & often in private conversation. Those who don't wish me well, say I am abstract & subtile; perhaps it is true; I myself don't know it; but think, if I had not been known to be the Author of a Book somewhat metaphysical, the objections agst my mode of Argument would be of another nature, & possibly more just. However, until I know better, I intend to follow my own way. Observe when I say so much of myself, it is for your private ear. . . . My argument to night has, I think hurt me. Not for the matter but for the propriety. The house was teezed to Death & heard nobody willingly.[17]

He is aware of his critics and, characteristically, is disinclined to let them deflect him from the mode he has chosen.

After the fall of the short Rockingham administration, many of Burke's friends were sure that his splendid performance in speaking and in other parliamentary business would gain him an offer from Pitt. Negotiations actually took place, and Burke toyed with the idea of going over. Finally, however, he decided to stay with the Marquis and his friends. "Not that I am enamourd of adversity, or that I love opposition," he wrote to O'Hara:

On the contrary it would be convenient enough to get into office; & opposition never was to me a desirable thing; because I like to see some effect of what I am doing, & this method however pleasant is barren & unproductive, & at best but preventive of mischief; but then the walk is certain; there are no contradictions to reconcile; no cross points of honour or interest to adjust, all is clear & open; & the wear & tear of mind, which is saved by keeping aloof from crooked politicks, is a consideration absolutely inestimable.[18]

Two weeks earlier he had described his success in Parliament as a matter of desperate necessity rather than great good fortune:

For myself I really have no hopes. Everybody congratulated me on coming into the House of Commons, as being in the certain road of a great & speedy fortune; & when I began to be heard wt some little attention, every one of my friends was sanguine. But in truth I never was so myself. I came into Parliament not at all as a place of preferment but of refuge; I was pushed into it; & I must have been a Member, & that too with some Eclat, or be a little worse than nothing; Such were the attempts, made to ruin me when I first began to meddle in Business. But I considerd my situation on the side of fortune as very precarious. I lookd on myself, with this New Duty on me, as on a man devoted; & thinking in this manner, nothing has happend that I did not expect, & was not well prepared for.[19]

Burke's own testimony in the new letters and the testimony of his close friends and associates provide plentiful evidence which might now be used to amplify my earlier analysis of the contemporary reception of his speaking—

[16] Wentworth-Fitzwilliam ms. Printed by Hoffman, PAPS. See note 4, above.
[17] O'Hara ms.
[18] Burke to O'Hara, December 23, 1767, O'Hara ms.
[19] Burke to O'Hara, December 11, 1767, O'Hara ms.

to qualify further that indestructible perennial, the "dinner-bell" theory of his oratory.[20] For example, of his speaking on Beckford's motion for the East India Papers in December, 1767, Burke wrote: "I spoke a long time, upwards of an hour I believe. I was well heard; & have had some Credit out of Doors on the occasion."[21] And in 1773: "The dissenters affair diversified the scene a little, & gave me an opportunity of saying something which was not against the universal feeling of the house."[22] He apparently didn't *covet* the unpopular position, as his critics have often assumed. Once at least Burke's chief and patron, Rockingham, took special pains to congratulate him upon the success of his speaking, praise that to Burke should have been especially grateful. The letter is among the Fitzwilliam papers at Sheffield. It is an unfinished draft in the Marquis's hand and appears never to have been sent. Perhaps Burke himself interrupted the writing and received the praise in person. We may hope so.

> I left the House of Commons after the Conclusion of Your Speech—I just staid long enough to see Jenkinson get up to answer you, & I went out with a Crowd, who seemed to shew by their Conduct that they had no Expectation of an adequate Reply, at least not from that Gentleman. . . .
>
> I never felt a more Complete Satisfaction on hearing any Speech, than I did on hearing Yours this day. The Matter & the Manner were equally perfect, & in spite of Envy & Malice & in Spite of All Politicks, I will venture to prognosticate that there will be but one opinion, in regard to the wonderful ability of the Performance.[23]

In view of the notorious failure to consider his audience which is frequently attributed to Burke, the following portion of a letter of Will Burke, prejudiced though the writer is in Edmund's favor, is worth consideration. The occasion mentioned was one of the county meetings held in the summer of 1769 to instigate petitions against the Government's handling of Wilkes and the Middlesex election. Wrote Will:

> There was a meeting at Ailesbury, among others Ned spoke, but with great modesty, declaring that the smallness of his property and the shortness of his time in the County made it a reluctant thing to him to speak, but, as was said by the Men of Sense (for the others were undistinguishing praise) He adapted himself to his Audience, the fact is that everybody till he spoke, was heard, well indeed, but patiently, but when he had done, there was a thunder, & I who had kept myself in the Crowd heard the fellows say, damn it, He has explained it, & they all understood their Grievances quite plain.[24]

This is the kind of material from which the parliamentary portrait of Burke begins to take on new color and new life. Another, and perhaps more important phase of the orator-in-action, however, is now amenable to extended analysis—his methods and habits of composition for both speaking and writing. I shall illustrate the new evidence with one notable example.

Sometimes it seems as if Burke had saved every scrap upon which he had jotted half a line; but then, of course, one realizes that there are long periods and crucial moments for which nothing can be found. Nevertheless we have records by the hundreds of the gestation and development of anything from the speech on American Taxation to a five-minute rejoinder to Lord North on the Middlesex election.

Burke normally wrote first on the right half of a folded quarto or folio sheet; then he crossed out and interlined sometimes four or five times in

[20] "The Contemporary Reception of Burke's Speaking," *Studies in Honor of Frederick W. Shipley* (St. Louis, 1942), 245-264.

[21] O'Hara ms.

[22] O'Hara ms.

[23] Wentworth-Fitzwilliam ms.

[24] O'Hara ms.

what tended to become an almost microscopic hand. In the process of running emendation and subsequent revision he usually filled the left half of the page with modification, amplification, and correction. If any space were left over on these sheets after a speech had been delivered, he would often use that space for notes and drafts of another speech. Let us take, for example, one of the plainer and more complete of these palimpsests—the draft of some of Burke's remarks on the Massacre in St. George's fields of 1768.[25]

This draft is a good one to offer as a single example, first of all because it is typical and is almost completely decipherable. Secondly, because in one way it is exceptional. Teachers of public speaking may be discomfited to have the secret let out that almost never does Burke appear to have constructed a written structural outline of his speeches in advance. For this speech, however, besides the four pages of the usual writing, revisions, cancellations, and additions, I found a separate, clean, single sheet containing in columnar form on the right half of the sheet a series of ten numbered prompting sentences and phrases for the introductory portions of the speech, and in the upper left corner a list of five phrases indicating the five divisions of his main argument—all obviously extracted *after the fact* from the draft which covers the other four pages.

This draft is a good one, in the third place, because it can be compared with a fairly reliable report of the speech as delivered. Notoriously, true reports of parliamentary speeches at this time were almost non-existent. Observe Burke's own exasperated comments in one of the new letters:

> We have again opend the Gallery [to strangers]. This is rather good for us; though to tell you the truth, for my own part, I would rather trust to the prejudiced narrative of the Majority for what I say, than give an opportunity to the Newspapers to publish such monstrous things as they do, for speeches of mine; which must if they are credited, give people without doors a most contemptible opinion of me. I never read any thing so abominable. [Even] G. Onslow speaks better & far more sensibly; & what is most vexatious, when they are nearest to what I said, it is then worst; for when they write what they think fit, they dont mistake their own meaning, but I never knew them in one instance, when they have remembered anything of mine, that they did not totally misconceive the drift of it, & render it utterly ridiculous. You will excuse me for dwelling thus long on such a Subject. I am really vexed at it. My friends have been of opinion, that I did not disgrace myself this Session, but there is not a part of the world in which I must not on those speeches, pass for one of the foolishest fellows. . . .[26]

This present speech, however, Burke delivered on March 8, 1769, a day when that indefatigable stenographer, Henry Cavendish, was "bottling up" at full power, as Boswell once described him,[27] and the close correspondence between the notes and the printed text adds some little new authority to the accuracy of Cavendish's reporting.

Burke had given notice that he would move for a committee to look into the conduct of the magistrates and the employment of the military in suppressing the riots in St. George's fields in May, 1768. It was the first proposition of his own which, in his thirty-eight months as a member, he had ever laid before the House. Hence he may be presumed to have taken special pains with the opening of his speech. Perhaps that accounts for the outline. It does not account for the extensive writing and re-

[25] Wentworth-Fitzwilliam ms.

[26] Burke to O'Hare, December 31, 1770, O'Hara ms.

[27] *Boswell Papers*, ed. Geoffrey Scott and Frederick A. Pottle, XI, 268. Cavendish, *Debates of the House of Commons*, I, 307 ff.

writing of the notes, which was normal throughout his career.

Full analysis of this manuscript is too much for the present circumstances, and for satisfactory examination the reader would need photographic reproductions before him. Let us look quickly, however, at what happened to Burke's opening sentences, realizing always that Cavendish's report may still not be quite what Burke finally said. Burke's draft began: "I never rose in this house with so great a weight upon my Mind, as at this moment." The last phrase was abrupt and unbalanced. He revised it to "as lies upon it at this moment." He went on: "If I recollect rightly, it is the very first proposition which I ever presumed to make to you." That wouldn't quite do, so it became ". . . this is the very first time I ever presumed to lay any proposition to you." (Like anyone's, his pen failed quite to complete his mind's and tongue's revision.) But Burke decided rightly that reference to his notice of a motion should come first, so he added an opening sentence in the left column, which is suggested by item ±1 in the outline or rather ("promptuary"): "I am come under the Double obligation of my Duty & my promise to the house to lay before them some state of the operations of Govt. on the disturbances in the month of May last." This sentence, the first in the Cavendish report, became formalized, legalized, and rather inflated in the delivery: "It now becomes my task, Sir, under the double obligation of my promise and my duty to lay before the House, for their consideration, a statement of the proceedings and conduct of his Majesty's administration, under colour of the riots and disturbances which took place in the metropolis in the course of the months of April and May last." The next two sentences, with which Burke's draft originally began, he combined and shortened in speaking: "I never, Sir, did rise up in this House with so great a weight upon my mind as oppresses it at this moment: the first time I ever presumed to lay any proposition from myself before the House." The weight now not only *lies upon* his mind but *oppresses* it. Item ±2 in the outline consists of a phrase about the weight on his mind.

Of portions of the next few sentences, from two to four revisions may be worked out from the draft, and still another version shows up in the Cavendish report, but the ideas and much of the phrasing persist through all. Two-thirds of a column of deleted matter on the first page represents two alternative versions, each revised within itself, of an ingenuous-seeming passage which Burke at first intended. He disclaimed any apprehension that his poor efforts on an important and serious subject would be ill-judged, ill-handled, or misconstrued by the House merely because the efforts were his. These passages he wisely scratched out, and apparently did not revive in the delivery.

For three or four columns in the Cavendish report, every sentence has its close equivalent in Burke's draft, and there is nothing undeleted in the draft which does not find its parallel in the report. Soon, however, as Burke got going well, he began saying more than he had written, until sentences in the draft became long paragraphs in the speech, and the facts of the case, which he had no need to write out, rolled from him freely. At length single words jotted down as captions touched off long expositions or arguments, and excellent sententia developed from juxtaposed phrases. Finally he passed beyond his notes entirely, and the narrative of events themselves, reenforced with copies of relevant let-

ters of Lord Weymouth and Lord Barrington, provided all that Burke needed to project him through his plans. Perhaps there was more to the draft, which I did not find; but the outline and the pattern of development on the sheets suggest that there was not.

The following is the outline, which Burke perhaps held in his hand as he spoke, along with the copy of Lord Weymouth's and Lord Barrington's letters and other documents relevant to his case. Item #10, the "partition," so to speak, corresponds to a statement towards the middle of the last (4th) page of the draft. The five notations following item #10 here, appear in the original at the top of the left half of the page opposite items #1 and #2.

1

Come under the double obligation of Duty and promise.

2

Never rose with more weight upon my Mind

3

In no sort of haste to bring this matter under your Considn ten months—4 Months

4

Sensible of the difficulty wh constantly attends things of this Nature. It is unfortunately but too true that he who takes up—

5

If you do not carefully distinguish the feelings from the Judgments—if you lay it down as a rule.

6

To shew how far I abide by these principls united before what I state what I wish to do.

1. That no matter on wh a judicial determination has been passed
2. Not to weaken anything of Govt
3. Not to recommend a lax execution of Justice.

7

Order must be preserved

8

Power can innovate as well as popularity

9

This innovation, a martial police.

10

Lay the matter before you.

Five points for your Considn

Weymouths Letter
Killing in St George's Fields
Barringtons Letter
Military rewards
Carrying off Maclauchlin

These sample pages, as I have stated, exemplify the hundreds of such papers covering the whole span of Burke's parliamentary career, which lie open for study. That study will be difficult but rewarding, and will support, I believe, some generalizations about Burke's mode of thinking and composing, with which I shall conclude this exploratory paper.

Goldsmith said that Burke wound into a subject like a serpent. The track of that serpent is visible through folder after folder of the Burke papers. To Burke, I am convinced, speaking and writing for dynamic communication were interchangeable vehicles for the same process. Burke wrote with his ear. He spoke with his pen. Whenever possible he wrote out and rewrote and revised portions at least of any speech he was going to deliver. His important letters, and even some of the less important ones, evince the same process. Often, of course, he was able to work hours or days in advance, in his own study or in a committee room in St. Stephen's Chapel. Frequently, however, he had only minutes in which to commit some sentences to paper, and nothing but the flat of his hand or the velvet or rough woolen of his knee for a desk. But always, to focus his mind, he wrote.

To Burke writing was simultaneously both composition and rehearsal. The condition of his notes and drafts, the lighting of the House, and external testimony suggest that he seldom leaned on a paper when he spoke. A sentence revised, a phrase or word struck over, was fixed in his consciousness in the

latest version evolved, or grew into a better one. Speeches and essays, pamphlets and letters grew and blossomed, and were pruned, cut, grafted, and replanted by a single process. Hence, I think it irrelevant to brand Burke's speeches as oral treatises and essays, as Burke thought it was. And it is just as sterile to view his published works as transcripts or reconstructions of the things he had spoken or would speak or might speak. Of course they were; but the evidence of the manuscript sources is too strong to be gainsaid or rationalized. Our eminent friend Edmund Burke, at the Club, in the House of Commons, in the library at Beaconsfield, on the hustings at Bristol, felt and demonstrated the complete unity of the process of thinking-writing-speaking.

These, then, are some of the new colors and patterns and lines which are beginning to emerge in the portrait of Sir Joshua's massive snowman.

COMMENTARIES

SPEECH PREPARATION

. . . Mr. Churchill, they say, dictates the first versions of his great speeches: but what a time even that must take! Some humbler folk, like myself, are incapable of dictation: that is, being writers first and speakers afterwards, perhaps, we more surely find the satisfying phrase and sequence in the act of writing.

At first, I used to write out every word of a speech and have it typed—not for reading but for remembrance. To get good phrasing and a lucid line—unless you are a Churchill or a King's Counsel—I still think this is best, though now I much resent the expense of time and trouble. After that, if I may advise the beginner, it is a good thing to write the heads of the argument, with any choice quotations or figures, on the back page, or a blank page, of the Bill, White Paper, or what-not. It is natural and proper to see a Member flourishing the Bill which is under discussion: and—who knows?—he may have jotted down those brilliant arguments during the debate. I find myself often repelled by the other method—by the Member who has an evident bundle of notes like a pack of cards. Sometimes, as each little page is done with, he puts it down on the bench beside him. Sometimes they are turned over like the pages of an almanac. Either way, unless the speaker is doing very well, he may have some of his hearers gazing with morbid interest at his notes and trying to calculate how much is left. He may even hear men mutter barbarously: 'Only six pages to go, I *think*.' There are, of course, some enviable old hands who can get up and make a considerable speech with no notes at all, and, for all one knows, no preparation. But these, naturally, are not so well phrased as they might be: and, more important, they are often longer than they should be. For one thing, the unprepared one has not thought how he is going to end, and tends to wander about in search of the exit. If you prepare nothing else, my boy, be sure that you know how you are going to end.—A. P. Herbert, *Independent Member*. (Methuen & Co. Ltd., London: 1950), p. 49. Reprinted by permission.

A DRAMATISTIC VIEW OF THE ORIGINS OF LANGUAGE

Kenneth Burke

PART TWO

X. Dramatistic Introduction to Kant

IN our discussion of the origins of language we have been analyzing the proposition: *The essential distinction between the verbal and the non-verbal is in the fact that language adds the peculiar possibility of the Negative.* We have been showing how the Negative developed from earlier forms and have indicated some of the many areas in which it operates. We shall attempt to indicate other areas in which the Negative operates and to analyze some typical passages in the light of the Negative.

Of Kant's three great Critiques (of Pure Reason, Practical Reason, and Judgment) the second leans most towards the Dramatistic. You might expect as much, since it concerns ethics; and by the very nature of the case, ethics builds its terminology around the problem of action.

Let us summarize Kant's position in *out-and-out Dramatistic terms:*

What kind of *agent* must there be for an act to be possible? And what kind of *scene* must there be for such an *agent* to be possible? Or, if we cut directly across from act to scene, what kind of *scene* must there be for an *act* to be possible? In form, the three questions would be, respectively, an agent-act ratio, a scene-agent ratio, and a scene-act ratio.[6]

An act is by definition "free." If it were but the conditioned "response to a stimulus," it would be not an act but sheer motion. Terministically, the *possibility* of an act is grounded in the "will" of an agent. (That is: Regarded from the standpoint of terministic tactics, the *word,* "will," states the motivational place where an act might originate in an agent.) And this "will" in turn must be grounded in the "idea" of an ultimate scene that lies outside the compulsions of strict causality. (That is: If an act to be an act must be willed, and a will to be a will must be free, then the will's freedom must in turn be grounded in some scenic freedom.)

The scene of causality is the totality of conditions and conditionings we call "nature." It is the world of our sensory experience, the world about which we can accumulate information, or knowledge. Such knowledge attains its fulfilment when science formulates the "laws" of any given causal chain, and of causality in general. But a world of "law" in such a purely necessitarian sense would not allow for "action," insofar as action must be *free.*

If "nature" equals "causality," then "freedom" must derive its grounding from a realm *beyond* nature. But because our sensory experience is by definition confined to the realm of "nature," if we equate "knowledge" with such sensory experience we cannot *know* of any realm beyond it. But insofar as ideas are not sensory, we might have an "idea" of some ultimate realm.

Or, by sheer dialectical operation: If the realm of natural experience is summed up as the realm of the "con-

[6] *A Grammar of Motives,* pp. 3-20.

ditioned," we could have the "idea" of (or at least the *term* for) an ulterior realm of the "unconditioned." Or if the world of nature is a realm in which things are experienced by us as "appearances," then we could have the "idea" of (or at least the *term* for) an ulterior realm of "things in themselves," beyond their nature as appearances. Then, if the realm of appearances is the realm of causality, it follows dialectically that the realm of things-in-themselves would be under the sign of "freedom."

Man as a purely sensory animal, with natural desires and inclinations (*Begierde* and *Neigungen*), is in the realm of causality. As such, in Dramatistic terms, he could but move (or, more accurately, be moved). He could not "act." So, to find a theoretical ground for the possibility of action, Kant resorts to a double system of accountancy. Insofar as we "act," we do so by reason of our affinity with the realm beyond mere appearances, our ability to share intrinsically in the supernatural realm of "things-in-themselves," or the "unconditioned."[7]

You will note that, so far as the world of positive natural experience is concerned, such a transcendent realm of "pure being" is indistinguishable from "nothing." For "things" as we know them are in the realm of "conditions," each thing being conditioned by its relation to other things, yet "things-in-themselves" are "unconditioned" and by definition beyond such conditioning relationships. So, in the mere "idea" of a transcendent realm, we have a positive-seeming word for what is really the *function* of the negative. As Bergson makes clear by an ingenious mixture of introspection and logic, we can't really *think* of nothing. The nearest we can come to it is to think of annihilating something, a feat which on closer inspection will be found to force upon us the thought of the annihilator or of a substituted image such as a black spot, etc.[8]

From the Dramatistic point of view, the negative is an "idea" in the *verbal* sense, an *act*. One never expects to see a verb "exist" as such. One doesn't expect to see a "*running*" or an "*eating*." One expects to see some particular thing or other running, eating, etc. Or you might put the matter thus: You can picture many kinds of houses; but you can't picture "housiness," which is sheer "principle," the name for an ideal "way of being a house."

[7] *Metaphysic of Morals* in *Kant's Critique of Practical Reason and Other Works on the Theory of Ethics*, tr. by Thomas Kingsmill Abbott, 4th ed. rev. (London, 1889), pp. 73 ff.

[8] As regards this notion of Bergson's that, in trying to think of "nothing," we often think of something being annihilated: Note that this is another way of defining what Hegel calls the *Aufheben* of dialectic.

Such *Aufheben* is reducible to this process: Starting from A, we get a view of B in terms of A; next we advance to a view of B that transcends A; and then, looking back, we can view A in terms of B.

Bergson's discovery that "nothing" is seen in terms of "annihilation" (a process involving *steps*) helps us glimpse the genius of the negative underlying dialectic generally. In Hegel's case, this motive reveals itself most clearly in his notions as to the ways in which the "thesis" is "negated" by "antithesis." But when such negations are negated in turn, we reach a state of affairs which gives us, according to Mauthner, "almost an equating of thinking with nothing (*beinahe eine Gleichsetzung von Denken und Nichts*)."

Indeed, since Hegel equates Thinking with Being, and since Hegel himself reminds us that "pure" Being is indistinguishable from Nothing, and since thought according to Hegel is essentially dialectical, we here have the means for spinning Thought, Being, and Dialectic from the principle of negation, as Mauthner helps us see in his related articles on *Sein* and *Nichts*. See Henri Bergson, *Creative Evolution*, tr. by Arthur Mitchell (New York, 1911), pp. 272-298; G. W. F. Hegel, *The Phenomenology of Mind*, tr. by J. B. Baillie (London and New York, 1910), I, 53 ff; *Hegel's Science of Logic*, tr. by W. H. Johnson and L. G. Struthers (London, 1929), I, 94 ff and II, 20 ff; Fritz Mauthner, *Wörterbuch der Philosophie* (München und Leipzig, 1910), Zweiter Band, 149-155, 399-409.

When you think of this possibility, you can understand why Platonic realism, with its strong linguistic bias, thought of objects as having existence by reason of their ability to share in an absolute "idea" that transcended sensory experience. For the sheer *idea* would be indistinguishable from "nothing," so far as sensory experience was concerned; and the attempt to "think" such a "nothing" would be plagued by men's inability to transcend completely their tie with images. But if you think of "running" as an ultimate reality, for instance, then each person or thing that runs partakes of this ultimate, itself a super-sensory "idea," capable only of being imperfectly embodied in one or another kind of running thing. Any individual runner would in effect give body to the "pure idea" of running, and thus would bring it down to the lower world of immediate sensory experience.

Bergson brought out the nature of the negative as an act rather than a thing when he found that the attempt to form a perfect idea of *nothing* leads furtively into the imagining of *annihilation*. We would only want to add that the same embarrassments figure when you try to think of the pure idea beyond *any* image. The *idea* of whiteness is invisible, you can only see white things; the *idea* of sweetness is tasteless, etc. Indeed, the more closely you look, the closer becomes the kinship between our feeling for the *-ness* words and our ability to use the negative *qua* negative.

But though we have glimpsed the linguistics of the negative in Kant's treatment of the "idea," as he uses it to characterize the ultimate ground of a "free" act, we still have to show specifically how the negative figures in his treatment of the "Categorical Imperative." For by our notions, it should reveal precisely the same genius as is manifest in the form of the Decalogue.

XI. Language and the Ethical

Our problem is complicated by the fact that for the most part Kant's terms for ethical motivation are almost resonantly positive. The very key term, *freedom*, seems strongly affirmative, as in a way it is.[9] But a glance at any dictionary reveals its essentially negative nature. We pick some definitions at random: "Exempt from subjection . . . not under restraint, control, or compulsion . . . not dependent . . . not under an arbitrary or despotic government . . . not confined or imprisoned . . . not subjected to the laws of physical necessity . . . guiltless . . . innocent . . . unconstrained . . . unreserved . . . not close or parsimonious . . . released . . . liberated . . . not encumbered or troubled with . . . acting without spurring or whipping . . . unrestricted . . . not obstructed . . . not gained by importunity or purchase . . . not arbitrary or despotic . . . not united or combined . . . unattached . . ." etc.

Sometimes, however, the synonyms for such definitions are themselves more positive-seeming. Here are such entries as: "able to follow one's own impulses . . . capable of voluntary activity . . . frank . . . familiar . . . communicative . . . lavish . . . open-handed . . . clear . . . charming . . . easy . . . spirited . . . accessible . . . gratuitous . . . spontaneous . . . admitted to special rights . . . certain or honorable . . ." etc.

Surely, here is an alignment worth pondering. The first list clearly reveals the "unnish" or "nonnic" nature of the concept, "freedom." Then by reading the second list with the first list in mind, we catch glimpses of ways whereby a

[9] *Metaphysic of Morals* in *op. cit.*, p. 65.

whole universe of positive-seeming words might arise to conceal their affinity with the *principium negationis*. And the double list culled from the dictionary should prepare us to look for something similar in the Kantian Ethics of the Categorical Imperative.

Kant's views in their most "positive" aspect rise to an urgent and persuasive eloquence, when he would avow the "majesty of duty," *die Ehrwürdigkeit der Pflicht*.[10] Man as a mere animal creature in nature is driven solely by "desires and inclinations." Here is sheer compulsion. But man is also capable of "ideas," or as we would say, capable of a language which adds the negative to nature. And the theory of the possibility of action is grounded in man's ability to have an *idea* of freedom, itself grounded in the *idea* of a world beyond natural compulsions. This higher, *moral* realm is available only to man, as distinct from other animal species, or from himself as mere animal.

What, then, is a moral act? It is an act in which man himself freely lays down the law. He does so, not for mere personal gain, but because there is a joy in righteous law-giving as such. In fact, since the righteous law-giving involves the constraining of purely natural "desires and inclinations," it may even be a vexation to the law-giver, inasmuch as it imposes restrictions upon his own individual yieldings to sheer natural impulse. The mark of law-giving, as so conceived, is voluntary self-legislation. One asks of others only what one, in principle, finds it just to ask of oneself.

Here is, obviously, a mode of moralizing that splendidly transcends any purely "utilitarian" theory of morals. If there is to be satisfaction, it is not in the satisfying of natural appetites (headed in "self-love"), but in the thought of a task scrupulously and honorably done.

"Respect" *(Achtung)* is a term that plays a resonant role here. Respect applies to persons, or indirectly to things insofar as they pertain to persons:

> *Fontenelle* says, 'I bow before a great man, but my mind does not bow.' I would add, before an humble, plain man, in whom I perceive uprightness of character in a higher degree than I am conscious of in myself, *my mind bows* whether I choose it or not, and though I bear my head never so high that he may not forget my superior rank. . . . *Respect* is a *tribute* which we cannot refuse to merit. . . .[11]

Who could refuse to respect such pronouncements on "respect"? Yet our treatment of it involves us in a kind of analysis that may not, at first glance, seem to give the Kantian cult of moral dignity its due. That is: Since the sentences are, by the nature of the case, verbal, we approach them linguistically, thus:

Since language has its own peculiar motives, a language-using species could not be motivated solely by non-linguistic motives. There are many "local" motivations possible to language, as when a given word is, by "conditioning," associated with a special thing or person or political cause, and the like. But by its very nature, language also drives towards the "ultimate" of itself. And the ultimate is "Justice," a kind of *completion* whereby laws are so universalized that they also apply to the law-giver.

Completion by universalization, considered as a linguistic resource, is not simply such an extension from image to idea as makes idea reducible to image. An idea, insofar as it is a "principle," is intrinsically *beyond* image. From the standpoint of image, it is as "nothing."

Such universalization comes easy to language. Merely round out a terminology, and "justice" is found to involve

[10] Kant's *Critique of Practical Reason*, Bk. I, Ch. iii, 164.

[11] *Ibid.*, pp. 169, 170.

"self-legislation." But though we say that universalization, or following-through-to-the-end-of-the-line, comes easy to language, we should add two qualifications: (1) The orderly perfection of such thoroughness, in art or thought, brings up strains intrinsic to the medium; (2) morally, a further strain arises when we attempt to embody in practice what we have conceived in principle. In both kinds of cases, note that the efforts are *linguistically* motivated, in contrast with motivations of "the senses." And to this extent our respect for technical and moral attainments is linguistically grounded.

We do not thereby obligate ourselves to say that the grounding is "nothing but" language. We say merely that it is *at least* language (as distinct from "the senses"). And if one so desired, one could say that though these two sources of "respect" are grounded in the nature of language as "law-giver," language itself is grounded in some kind of ultimate "language-giver."

XII.—"Negative" and "Positive" in Kant's Ethics

According to Kant, "What is essential in the moral worth of actions is *that the moral law should directly determine the will.*"[12] When the will is moved, not by mere sensory impulses but by the motives of justice and duty, it is being moved by moral law, and awakens respect. Respect for the "moral law in its solemn majesty" is "the one indubitable moral motive." Respect for the law is the "consciousness of a *free* submission to the will of the law." And since such devotedness derives not from mere fear of punishment, and the like, but "through the legislation of our *own* reason," it elevates, edifies, entitling us to a dignified kind of self-respect totally different from mere self-love. Where the will of a perfect being is concerned, the moral law is no less than "a law of *holiness*"; and for every merely finite rational being it is a "law of dutiful constraint," inspirited "by respect for such law and by reverence for such duty." "We stand under a *discipline* of reason,"[13] of the "pure practical reason" which is "no other than the pure moral law itself," awaking us to the "sublimity (*Erhabenheit*) of our own supersensible existence," majestically superior to the "pathology" of *Begierde und Neigungen,* mere "animal desires and inclinations."

In this presentation, the thou-shalt-not's of moral law retreat behind the positive accents of a noble righteousness. True, you glimpse *admonitions* in the offing, when you take a closer look at words like *submission* (*Unterwerfung*), *constraint* (*Zwang*), *duty* (*Pflicht:* recall our etymologically related word, *plight*), and *discipline.* But we need not merely "glimpse," since Kant himself has explicitly distinguished between "negative" and "positive" motivations, thus:

The "effect of the moral law as a motive is only negative"[14] insofar as it involves merely "the checking of inclinations," including "selfishness." In its negative aspects, "the moral law, as a determining principle of the will, must by thwarting all our inclinations produce a feeling which may be called pain." But since the moral law is "a feeling which is produced by an intellectual cause," it "is something positive in itself." "The negative effect on feeling (unpleasantness) is *pathological,* like every influence on feeling, and like feeling generally." This "feeling of a rational being affected by inclinations is

[12] *Ibid.*, pp. 164 ff.

[13] *Ibid.*, pp. 175 ff.
[14] *Ibid.*, pp. 165 ff.

called humiliation [*Demüthigung*] . . . but with reference to the positive source of this humiliation, the law, it is respect for it."[15] Such respect for the law "is not a motive to morality, but is morality itself subjectively considered. . . ."[16] Insofar as the moral law "restricts all inclinations, including self-esteem," it has a merely "negative effect." But "practical esteem for the law itself on the intellectual side" is a "positive feeling." Hence, in sum, "Respect for the moral law . . . must be regarded as a positive, though indirect" influence upon "feeling."[17]

We should here dramatistically interject some reminders as regards the overall pattern. That is, if the Kantian ethics were reduced purely to an exercise in linguistics, the scheme would proceed thus: (a) If there is to be an act, there must be free will in the agent (since things merely sliding on a slope, in accordance with its *Neigung*, or inclination, are not *acting*); (b) free-will manifests itself in freedom to *lay down the law;* (c) law just to somebody else?; (d) nay more, *universal* law; (e) whereat, *universal* legislation comes to fulfilment in legislation imposed by the self upon the self; (f) since each completion is, in its way, *admirable*, this "moralistic" completion of completions wholly justifies Respect (*Achtung*); (g) and insofar as we can, by good criticism, be sure that we have thus rounded the circle, out of the negatives has arisen, lo! a positive, as Kant said it could arise;—(h) whereupon, the ability to respect *is* a "positive." It is "positive" in the sense that it makes an ethical affirmation. It affirms the superiority of "duty" over every other motive. But it makes clear that such duty is a "command," founded on "obligation," not "inclination." Respect "*demands* obedience to the law." If we were virtuous spontaneously, we should not be "virtuous," but "holy," like duty itself. Duty requires sacrifice (*Aufopferung*), and self-compulsion (*Selbstzwang*); and one might again recall that Kantian "freedom" comes to fruition in legislation, while legislation comes to fruition in self-legislation, so that the free are *free* to practise *self-control* in accordance with moral principle as motive (*Triebfeder*), a kind of motive not within the competence of sheerly natural organisms.

In its mere "restricting" of "natural inclinations" (including the inclination to "self-love"), moral law is "negative." Insofar as "respect for the law" has this merely deterrent function, it is "*far from being* a feeling of pleasure." It is a "resistance to the motives of the sensibility." Such "negative effect upon feeling" is "*pathological* (like every effect upon feeling)." But such "humiliation on the sensible side" is an "elevation (*Erhebung*) on the intellectual side." And since its cause is intellectual (or as we linguistically would say, since its "cause" is the completing of the verbal to the point where it rounds the circle), in this regard Kant calls it "positive." Whereupon, "dignity" (*Würde*) arises from such a "*free* submission of the will to the law" as amounts inevitably to "constraint put upon the self."

Perhaps we should insert an aside here. Within the Dramatistic scheme, any reference to the "senses" must be examined for possible motivations not specifically "sensory" at all. For, once "the senses" begin operating in a given socio-semantic context, their sheer biological nature as "senses" is by the same token already transcended. Why? Be-

[15] *Ibid.*, p. 167.
[16] *Ibid.*, p. 168.
[17] *Ibid.*, pp. 171-172.

cause the "senses" as such are not a fit for any one social order.

The main motivational strands would be as follows: (a) There is some particular kind of social order; (b) it has its corresponding system of property relationships; (c) it has its corresponding system of controls, to inculcate and protect the system of property relationships and its corresponding "values"; (d) control (the code of thou-shalt-not's) is not "positive" until it contains its fulfilment in the citizens' will freely to practise self-control; (e) such self-control is synonymous with control over "the senses," insofar as "the senses" are credited (or more accurately, debited) with all tendencies to deviate from the *ideals* that go with the given social order; (f) insofar as techniques are found for "mortifying the senses," their "positive" nature as material operations reënforces their "positive" nature as an "assertion" that negates the motives of "the senses"; (g) the language factor thus shows in the ability to develop a complex human social order, in the corresponding ideas of status and property, in the thou-shalt-not's indigenous to such a structure, and in the various "positives" that arise out of such negations.

Returning specifically to Kant:

"The *consciousness* of having *voluntarily subjected oneself*" to the spirit of a code of *don'ts* can be *subjectively* called a "positive" motive. But, for our purposes, please note that Kant himself explicitly situates the *beginning* of the process in a *command* (the Categorical *Imperative*). And such command begins, as he himself explicitly says, in the mere "negating" of certain motives (or "inclinations"). This is the "negative" found in sheer *constraint*.

In his heavy way, Kant is working out a scheme that corresponds to the step from the "negative" attitude in the *lex talionis* to the "positive" attitude in the Golden Rule. However, he is worried by the thought that love cannot be "commanded." Commands are addressed to our sense of fear (a "negative" motive) or to our sense of Duty (which Kant makes "positive" by universalizing where the Dutiful freely commands himself). Here is Kant's own discussion of the point:

> *Love God above everything, and thy neighbour as thyself*. . . . as a command it requires respect for a law which *commands* love and does not leave it to our own arbitrary choice to make this our principle. Love to God, however, considered as an inclination (pathological love), is impossible, for He is not an object of the senses .... To love God means . . . to like to do His commandments; to love one's neighbour means to like to practise all duties towards him. But the command that makes this a rule cannot command us to *have* this disposition in actions conformed to duty, but only to *endeavor* after it. For a command to like to do a thing is in itself contradictory. Because if we already know of ourselves what we are bound to do, and if further we are conscious of liking to do it, a command would be quite needless; and if we do it not willingly, but only out of respect for the law, a command that makes this respect the motive of our maxim would directly counteract the disposition commanded. That law of all laws, therefore, exhibits the moral disposition in all its perfection, in which, viewed as an Ideal of holiness, it is not attainable by any creature, but yet is the pattern [*Urbild*] which we should strive to approach . . . and become like. . . . In fact, if a rational creature could ever reach this point, that he thoroughly *likes* to do all moral laws, this would mean that there does not exist in him even the possibility of a desire that would tempt him to deviate from them . . . being a creature . . . he can never be quite free from desires and inclinations, and as these rest on physical causes, they can never of themselves coincide with the moral law, the sources of which are quite different. . . .[18]

[18] *Ibid.*, pp. 175-177. We would say: The sources of the "moral law," as stated in books, are linguistic; but not in the simple sense of "conditioning," with people simply responding to whatever associations between one thing and another may have been established by one means or another; on the contrary, you must add the to-the-end-of-the-line motive, the completion-that-rounds-out-the-circle, and so,

The sources of moral law, then, make it necessary "to found the mental disposition of one's maxims on moral obligation, not on ready inclination . . . not on love, which apprehends no inward reluctance of the will towards the law."[19] If we acted wholly from love of the law, "then morality, which would have passed subjectively into holiness, would cease to be *virtue*"; and holiness is the "constant though unattainable goal" of our virtuous endeavours.[20] The law of duty which *commands* does not leave us to choose what may be agreeable to our inclinations.

Fortunately, for our purposes, by our way of cutting across the issue, we need not choose between the claims of Love and Duty as rival kinds of "positives." Our aim, rather, is to stress the fact that both terms, considered as "styles," owe their genius to the genius of that specifically linguistic marvel, the negative.

XIII. Arts of "the Senses"

As regards the transforming of the negative command into an attitudinal positive, William Ernest Henley's overly confident "Invictus" is an obvious illustration, beginning even with the title. "Out of the night," a negative ground, the poet thanks God for his "unconquerable soul." He has "not winced nor cried aloud." His head is "unbowed." He is, and will remain, "unafraid." If the road is narrow, "it matters not." Nor will he worry that he may be "charged with punishments." For, he concludes,

"I am the master of my fate:
I am the captain of my soul."

One need not be in the literary business long to detect a considerable amount of whistling in the dark here. We don't know the facts of the case, but we shouldn't be surprised to learn that, about this time, the poet had been scaring himself intensely. In any case, the poem is obviously infused with the genius of the moralistic negative. Pressing upon it are implied Commandments of this sort:

Thou shalt not be conquered;
Thou shalt not wince nor cry aloud;
Thou shalt not bow thy head, even be it bloody;
Thou shalt not fear;
Though thou art burdened with threats, thou shalt not fail to say:
It mattereth not.

Whereupon, we note how the exaltation in the words *master* and *captain* derives from their stylistic transcending of this hortatory negativity by two positive-seeming propositions. The zest is in the fact that, behind the word *master* there lurks, "Thou shalt not be enslaved," and behind the word *captain* there lurks "Thou shalt not fail in self-guidance."

Arthur Hugh Clough's poem, "Say not the struggle nought availeth" is in the same hierarchically burdened mode. The two negatives of this opening, titular line clearly set the motivational quality. Then, after filmy description of battle, with its hopes despite fears, there emerges the "positive" assertion of the third stanza:

For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back, through creeks and inlets making,
Came silent, flooding in, the main, . . .

Quite an interweaving of threads can be distinguished in the simple tactics of this ardent but ailing poem. But to make them clear, our approach must be roundabout, thus:

To begin with purely moral positivizing such as we have considered in Kant, let us state the point in terms of a rela-

as regards "justice," brings the act of legislation back upon the self.

[19] *Ibid.*, p. 177.

[20] *Ibid.*

tionship between the Old Testament and the New, as characterized in one of our other works:

> In the earlier confusion, the golden rule seems to have been brought forward as a lowest common denominator of appeal. It was a truly "catholic" basis of reference, or sanction for human values, which might unite all cultural integers despite their many differences. It formed a rock-bottom of communication, having about it sufficient self-evidence as a desirable end to gain it at least acceptance in principle among people of many sects and cultures with wholly distinct systems of piety or customs. There are even grounds for suspecting that the doctrine had a double qualification. For besides its validity as a universal criterion, a basic formula for smearing a single cultural reorientation across a host of economically united but spiritually disunited cultural integers, it had its roots in the patterns of vindictiveness. Was it not the "tooth for a tooth and eye for an eye" formula rephrased? Had not the *lex talionis*, so basic to human notions of justice, been simply lifted by the golden rule out of the vindictive category and placed in the *caritas*-category?[21]

If you consider the vindictive element in justice as "negative," then the golden rule is a translation into a "positive." But once you arrive at some such positive as universal love, you are in a position to go back and seek its grounding in purely "natural" motivations. That is, you can treat the positives of sheer animal appetite as an incipient manifestation of ideal love (thus reversing the procedure of simple materialism, which would treat ideal love as a mere projection of the animal's erotic appetite). Even the crudest or most brutal forms of desire can then be interpreted, not as wholly outside the ideal motive, but as the remotest manifestation of it.

If even the abstractions of the philosopher or theologer thus seek to restore the very kind of sensory positives which they began by denying, we have all the more reason to ask always how the poet will proceed to ground his statement of moral motives in the imagery of the senses.

In sensory imagery itself, there are the well-known devices of metonymy whereby states of mind can be expressed in terms of physical states. And there are the devices of the "pathetic fallacy" whereby behavioral symptoms of the individual body can be conveyed in terms of scenic parallels, as when a state of mental agitation is expressed, not just in terms of a person's corresponding physical agitation, but of some broader scene or incident, like storm or shipwreck.

We now have sufficient motivational elements lined up to help us call the plays in this simple poem:

(1) The poem is designed, in its way, to build affirmatives out of negatives (being in this regard like Henley's).

(2) It will do so first of all by countering fears (negatives) with reassurances (positives).

(3) But such purely *moralistic* positivizing will be matched by another kind, the attempt to express the ethical *ideas* in terms of sensory *images*.

(4) The poet will thus proceed from *images* suggesting fearsome struggle to *images* suggesting release. (And though we might distinguish between these two kinds of imagery morally, calling the fearsome sort negative and the consolatory sort positive, we could lump all imagery together as a realm of "poetic positives.")

(5) The "idea" of release is here translated into the "positive image" of a *flooding*.

(6) On the assumption that, in accord with the "thinking of the body," purely "scenic" details might also be relevant to purely bodily processes, we might tentatively ask what would be the bodily equivalent of release by "flooding."

[21] *Permanence and Change*, p. 209.

(7) Insofar as poetry deals with "cathartic" matters, we assume that such scenic imagery, when referred to the imagery of bodily behavior, would remotely figure diuretic release.

(8) But since such release is purely *imaginal*, it would *transcend* "the senses," being in the realm of "idea" rather than in the realm of outright bodily behavior. Its motivation would thus differ qualitatively from such bodily surrender as would take place if an actual micturation in fear had occurred.

(9) This incipient bodily correspondence is further transcended by being stated not directly in biological terms at all, but in terms of natural scene, whereby the "shameful" symptoms are made grand, and so universalized as to be observable *ab extra*.

(10) And the final stanza of the poem takes us still another step from the symptoms of purely bodily release, as it turns from the watery flood to the flood of light:

> And not by eastern windows only,
> When daylight comes, comes in the light.
> In front, the sun climbs slow, how slowly,
> But westward, look, the land is bright.

Thus, quite as imaging of diuretic release has advanced a further step from its purely sensory relevance to the theme of the poem as enacted in "the thinking of the body," so the motive of fear itself has gone from fear, through assured relief, to a most positive variant of man's uneasiness, a reverent glorification of the day's brightness, a *Schwelgerei* of moralized delight in nature when nature is most reassuringly happiest. The negativity of "shame" is transcended, though implicit, in the ecstatic vision of a *clean* landscape, *bathed* in light.

We may be wrong in particular here. And admittedly, we have not adduced sufficient evidence to support our analysis conclusively even if we are right. For the moment, all we aim to do is indicate the sort of motivational pattern we think is likely, when the poet "Platonically" translates an "idea" into its corresponding "positive" realm of imagery. Given a social order, with its thou-shalt-not's that begin in training of the body's purgative functions, one can properly look for ways whereby, in the thoroughness of a poem, fear-symptoms are thus simultaneously expressed and transcended.

Though these are not the best of poems, they appear in many reputable anthologies. Among major English poems clearly indicating the tactics of the negative, surely one of the greatest is Milton's lyric on his blindness. "When I consider how my light is spent." This sonnet (with its notable irregularity of form, in the run-over line that bridges octave and sestet) is built about the kind of negative Aristotle would call privation (*steresis*).

The moral problem here is not with "the senses," as placed in Kant's alignment. For the poet is writing not on rebellious or excessive sight, but on sight deficient. The conclusion ("They also serve who only stand and wait") is Kantian in its glorification of service as a positive, though such service is given a somewhat neutral aspect, to fit the conditions of the privation.

As that treatment well suits the nature of the lyric arrest, *Samson Agonistes* treats the same sensory privation in keeping with the nature of a dramatic form. There the service to God is made almost ferocious; and in Samson's physical strength the excess of another bodily resource in effect negates the visual privation.

Since arts such as painting, music, and the dance are so obviously mediums for reaching us through the senses, the reader might conclude that the Idea of

No is not important here, or does not figure as a motive. On the contrary! Insofar as an artist rigorously develops a method, his selectivity is but the obverse of his exclusions, exclusions that implicitly (and often explicitly) follow his code of thou-shalt-not's. Or, think of the many times in the history of art when a new development was made possible by the deliberate rejection of some canon previously accepted.

True, in a painting, the forms and colors are positively what they are. In that sense, a painting is "nothing but" an imagery, and so by our test can have no negatives. The genius of the negative is present, however, in the fact that the work's principles of *organization* and *selectivity* follow what Kant would have called the "aesthetic idea"—and the force of the negative figures in this aspect of painting as a symbol-system, a "terminology."

Sometimes we can even glimpse moments on the canvas itself when *signs* of the negative can be seen. What modern painter, for instance, shows a more positive delight in form and color as such than Cézanne? Yet consider his early painting, "The Black Clock," built about the theme of a clock that *has no hands*. He omitted the hands, we assume, for "a-horological" reasons, since his painting, unlike that of his impressionist contemporaries, not only did not aim to establish any precise time, but even deliberately flouted such purposes. Recall a later work, for instance, showing the shadows of chimneys cast in various directions, as though the sun were in several places at once. And the same *principle* (that is, "idea") was applied in the painting of a figure in two perspectives at once, the upper and lower halves of the body being viewed from two different angles in the one painting. At such moments, we can see the artist, in effect, saying no to certain established thou-shalt-not's, in the development of methods that would be guided by admonitions of its own.

Or, recall that many modern composers have delighted in consecutive fourths, which have a somewhat stark effect, providing an *Ersatz*-primitivism. You may take them "positively," simply hearing the sounds as they are. But in the "dialectics of history," they were also loved as negations of the harmonic rules against consecutive fourths and fifths. And if popular harmonization gives up its overdoses of thirds and sixths, as it now often threatens to do, we then have only the *positive* nature of consecutive fourths and fifths. Whereat we might even forget their role as *negations* of other effects.

We also mentioned the dance. It would seem that, precisely at the time when the cult of the sensory-positive was at its greatest, the best teachers of the best modern dance taught the new art by noting always what rules of the old art their modern method was negating. Similarly, we recall an instructor in the modern dance explaining: "In the ideal modern dance, there must be no use of merely conventional signs. For instance, we give the student this job: How say good-bye in gestures, if you're not allowed simply to wave good-bye, if you can in fact do anything but that?" Here was the genius of the negative, reinvigorating the most positive of forms, so far as the sheer surface physicality of the medium is concerned.

You may say: Such negative motives are not the best that the modern mediums have to offer. And we would agree with you. Ideally, every artistic method should be statable in wholly positive terms, as Aristotle analyzes Athenian drama in the extant portions of his *Poetics*. But in noting these nega-

tives, we have further purposes in mind. We want to make the presence of the No sufficiently apparent, so that the reader will not take a profession too seriously when it doth profess too much its positive nature. The more zealously a positive is proclaimed, the more we are admonished to inspect it for evidence of its guidance by a set of thou-shalt-not's.

XIV. Negative and Positive in a Bossuet Sermon

We would comment next on a notable piece of rhetoric, a few paragraphs from an Easter Sermon by Bossuet.[22] Besides its excellence as sheer eloquence, it particularly serves our purposes because it embodies in a short space perhaps all the major motives relating moral idea and bodily imagery:

"Man's life is like a road leading to the fearsome edge of an abyss. At the very start we are warned of the end. But the law has been decreed; all must keep pressing forward. I would retrace my steps. *Marche! marche!* We are dragged by an unconquerable weight, an unconquerable force. We must advance towards the precipice, unceasingly. A thousand obstacles, a thousand cares, weary us and distress us, as we move on. If I could but escape that fearsome pit! No, we must walk, we must run—such is the swiftness of the years."

Next come some qualifications: a brief account of solaces along the way. The author does not do much in their behalf. He but grants that we are momentarily diverted "by flowing waters and passing flowers"; then he hastens to remind us how such delights fade even as we enjoy them, how everything behind us falls into ruin, even as we are drawn towards our engulfment:

> Already things are beginning to blur. Flowers are less brilliant, colors less bright, meadows less cheery, waters less clear. All grows dull, all loses lustre. The shadow of death is present; we feel our nearness to the fatal fall. But we must advance to the brink—one more step. Already horror troubles our senses, we are confused, and wild-eyed. We must keep on. We would turn back; we cannot; all has fallen, all has vanished, all has slipped away.

Next comes the moralistic interpretation of the parable, presenting the choice between an eternity of *sensory* positives (made negative by torture) and the *moral* positives of eternal salvation:

> I need not tell you that the road is life, and the steep descent is death. But in ending past evils, does death end itself? No, no; in this pit there are voracious fires, the gnashing of teeth, an eternal weeping, a flame that burns for ever, a worm that never dies. Such is the road of him who abandons himself to the senses, shorter for some than for others. One does not foresee the end; sometimes one falls unexpectedly and of a sudden. But the man of faith stands firm. Jesus Christ is with him always, to sustain him. He scorns what he sees perishing and dwindling away. At the last, when he is near to the abyss, an invisible hand will take hold of him. Or rather, he will enter there like Jesus Christ; he will die like Jesus Christ, to triumph over death. Whoever has this faith is blessed.

In sum:

"Such is the joy of the resurrected Jesus, who holds passing joys in contempt, but will give joy eternal."

Note that the orator, like the poets and artists we have considered, grounds his idea in a sensory or animal fact, in this case the purely physical inevitability of death. But his recital of the physical worldly journey, with its risks is interwoven with the idea of a worldly journey in the moral sense, a journey in which one accepts responsibilities as defined by the social order.

The strands here are as follows:

(1) There is the distinction between

[22] "Pour le Jour de Paques," (prêché à Meaux, le 22 avril 1685) in *Oeuvres Oratoires de Bossuet*, Edition Critique Complète par L'Abbé J. Lebarq (Paris, 1896), Tome Sixième, 211-216.

abandonment to "the senses" and the saying of nay to such a realm of sheer bodily positives.

(2) There is an implied likeness between the inevitability of physical death and the inevitability of social burdens. It is the likeness stated more realistically in the proverbial expression, "as sure as death and taxes," which makes no distinction between a purely natural motive (in the realm of "the senses") and a situation socio-linguistically motivated (in the realm of governmental authority).

(3) Since, by our theories, the proscriptions proper to the given social order are summed up moralistically as "self-legislation" against "the senses," or as "mortification" (in the disciplines of theology), "the senses" reinforce commands physically and are themselves to be legislated against morally.

They reinforce commands insofar as they equate the *absolutely unavoidable* fact of physical death with the *relatively avoidable* fact of social burdens. Bossuet's reference to "the senses" here says in effect: The need to accept the moral tax of burdens all along the way of life is as undeniable as the need to accept the ultimate physical tax, the capital levy of death.

But "the senses" are to be questioned, in ways that lead to mortification, insofar as they stand in general for tendencies to trespass against the prevailing ideals of property. And such nay-saying to "the senses" is like a tax willingly laid upon the self. This self-taxing in principle usually implies an argument for acceptance of the ruler's taxes in particular; but we decidedly do not assume that "self-taxation" must thus always exact obedience; for one might, under certain conditions, so tax oneself morally that, like Thoreau, one refused to pay taxes literally. Here we are somewhere among the Higher Complications of No.

A further step in Bossuet's admonitions involves the fact that the proscriptions against moral trespass are grounded, not in the positive laws protecting the prevailing norms of property, but in an *extension* of the idea of inevitability. What can *not* be avoided is not just physical death, but an *undying* continuation after physical death. The sensory fact of *physical* inevitability has its analogue in the idea (threat or promise) of *moral* inevitability, the idea of life-after-death rhetorically reinforcing the idea of moral responsibility. And moral responsibility is thereby said to transcend the limits of physical existence quite as, with Kant, the "moral law" transcends the limits of "the senses."

It is not for us to decide or even ask whether this symmetry has more than a purely dialectical basis. But we do want to note how the Kantian step from a "negative" to a "positive" morality is complicated here. The cult of Christian love attains its ultimate positive in the promise of eternal salvation. This positive itself motivates the thou-shalt-not's directed against "the senses." And these negative commands are reënforced by a negative of another sort; the threats of eternal damnation. And the whole hortatory structure gains credibility by being grounded in the positives of sensory experience, positives however which culminate in a *negative* idea (the *threat* of death, which Lucretius presented as a *positive promise*, negating the claims of pagan priests who threatened mortals with divine pursuit after death).

This brings us to our final point about the ways in which positives are negatively infused in the realm of such

"sublime" theological admonitions as are found in the Bossuet passage:

Recalling Cicero's three offices of the orator (to instruct, to delight, to move), note that the third is in the fullest sense the hortatory, in the spirit of the imperative. Applying this design to Christian models, and discussing the kind of style appropriate to each of the offices, St. Augustine naturally assigns to the "grand" style the office of moving. But note the kind of remarks he makes about texts written *granditer:*[23]

The grand style is used "when something ought to be done, and we are speaking to those who ought to do it but do not want to." It is adapted to the bending of their minds (*ad flectendos animos*). By it a disinclination is impelled to change. We might use the language of embellishment when praising God: "but if He is not worshipped, or if idols (demons or other creatures) are worshipped with Him or even before Him," the grand style should be employed to show "how evil such things are," and "to turn men from such evil." Augustine cites a passage in St. Paul where "the Apostle urges that for the ministry of the gospel all evils of this world be borne patiently, with God's gifts as solace." He cites another passage where Paul "urges the Romans to vanquish persecution with love." Another where Paul, exhorting the Galatians, leads up to the judgment, "I am ashamed for you." He quotes another passage where Paul is inveighing against the women of the congregation who, despite their good conduct, become "adulterous" before God by the pollution of cosmetics. Applause may follow the acumen of the subdued style or the embellishments of the temperate style, Augustine says; but the grand style "by its weight usually imposes silence and calls forth tears." He then tells how at Caesarea in Mauritania, when he was exhorting the people against a ruinous custom of feuding at a certain period each year, to the best of his ability he employed the grand style. Yet he did not take their applause as a sign that he was making headway with them. It indicated that they understood and were pleased; but only when they wept did they show that they were moved, and that an old custom had been conquered. He ended, he tells us, on the giving of thanks to God; and he notes that, in the eight or more years since he spoke there, the people have not reverted to their inveterate custom. This and other experiences lead him to conclude that grandeur in diction manifests its effects not in shouting, but in groans, tears, and a change in men's way of living (*vitae mutatione*). In sum, all three styles aim at persuasion. The subdued style would persuade that what the speaker says is the truth; the temperate style would persuade that he is speaking beautifully and elegantly; but the grand style is employed to make us choose good ways and shun evil ways.

We interpret the tenor of these remarks to indicate that the grand style (and its secular equivalent, the poetically "sublime"), operates in the regions of the *fearsome,* the "negative" realm from which the idea of deterrence, of the thou-shalt-not, is never absent. To make this moral negative effective, the speaker may conjure up a set of purely "imaginal positives," sensory details designed to bring the fearsome condition "before our very eyes." But such positives are "negatively" motivated insofar as they are used for reinforcement of the moralistic exhortations.

[23] *On Christian Doctrine,* tr. by J. F. Shaw in *The Works of Aurelius Augustine, Bishop of Hippo,* a new translation, ed. by Rev. Marcus Dods (Edinburgh, 1873), IX, Bk. iv, Ch. xix-xxxi, 148-171.

There is also the kind of "positives" one gets by transforming the threats into promises (as when Bossuet wound his vision of hell into a vision of heaven, or when Augustine turned from admonition to thanksgiving). The underlying negative genius here is not disclosed until we stop to realize that *any promise is in function a threat if it can be withheld.* If a promise can, under certain conditions, be withheld, then the more fully we build it up as a promise, the more fully we build up our sense of its possible loss.

The same negativistic genius lurks behind the promises of secular reward for secular efforts, as with the supposedly "positive emphasis" in economic doctrines of "free enterprise." One may think of another secularization, as when we go from the grand style of the moralizing sermon to the grandeur of the *poetically* sublime. There is, unquestionably, a "positive" motive here, in the love of the medium and its resources as such (a motive that we can also detect even in works of grand moralistic urgency). But there is also the concealed negative. First, the sublime itself has a strongly moralistic element. Second, it is in the realm of the fearsome. Third, even where it is not directly explainable as a quasi-secularized variant of its theological forebears, implicit in its norms of style there are the promises rightly or wrongly associated with such style in the given social order (promises that are threats in disguise inasmuch as they can be withheld).

Philosophers regularly justify their exhortations in terms of statements about the ultimate scene in which men act. These exhortations, to be such, must be somehow infused with the spirit of the thou-shalt-not. And they are justified in abstract terms that, by their transcending of the sensorily positive, lead us through ingenious paths into "the idea of nothing."

Let us sum up by saying that, however "positive" a style, or moral injunction, may contrive to be in its wording, behind it always lurks the Basic Negative, the Great, Tragic, Feud-like *Lex Talionis,* itself a universal principle of Justice, and one without which the art of an Aeschylus would be meaningless. And we hope to have so treated the distinction between "the senses" and "the law" that the reader both sees how it looks when reduced to the distinction between non-linguistic and linguistic motives, and sees that such reduction by no means imposes impoverishment or distortion upon the analysis of human motives.

(To be continued)

THE FORUM

FINDING THE TROUBLE

Those who wish to reform the SAA seem generally to want a larger Executive Council and more "democracy." Are they not mistaken?

Anyone who has known the Executive Council over the years will have observed that, whatever faults may be alleged, it does function; its work proceeds under many handicaps, mostly not of its own making, but it gets the job done. It is a responsible if not a thoroughly responsive body. Will anyone say as much for the popular legislative branch of the Association, i.e. the business meeting? Of the four or five thousand members eligible to participate, perhaps a score attend. Business is conducted in desultory fashion.

The legislature of the Association is constitutionally defective. Some members, for example those on the West Coast, can attend the annual convention only at great expense. Should they be required to meet this expense or forego participation in the affairs of the Association? Other members cannot attend. Should they be disfranchised? The time allotted to the annual business meeting does not permit full consideration of questions laid before it. Would members respond well to the scheduling of the day-long sessions required for genuine deliberation?

The Association needs a smaller Executive Council and less—not more—democracy, if the term *democracy* be taken to mean direct participation of every member in the business of the Association. With members in every state in the Union and in foreign countries, the Association now requires a representative rather than a "democratic" government. We recommend the establishing of a House of Delegates of perhaps three hundred persons chosen by all members of the Association to represent them responsibly in legislation. With less "democracy," a responsible legislature, and a smaller Executive Council, the Association should be better able to meet its obligations.

B. A.

CONSTITUTIONAL PROBLEMS

To the Editor:

In response to your request that I comment briefly upon the observations and suggestions presented in the symposium on the plan I offered for the reorganization of the Speech Association of America, I submit the following explanations in the hope that they will clarify some details of the plan and will correct some misunderstandings:

1. Since the independent associations do not meet the needs of our members in secondary schools and in junior and senior colleges who are teachers of speech and not specialized teachers of forensics or theatre or speech correction, SAA must be broad enough in its interests, its activities, and its services to provide the convention programs, the publications, and the placement assistance necessary to serve the professional requirements of these teachers. The associations must realize that these non-specialists cannot afford the time and the money to attend several specialized conventions, to read several specialized journals, and to participate in the ac-

tivities of several specialized associations. They have a right to expect our association to comprehend their problems, to meet their needs in scholarship and teaching at their level, and to represent them in negotiations with administrators, agencies, and associations.

2. The cooperation between the independent associations and the Speech Association of America ought not to depend upon a provision that officers of these associations would be the officers of SAA departments. If the plan for reorganization succeeds, offices in the departments of SAA should be the proving ground for promising younger members of the profession to qualify for the more responsible offices in SAA and in the other associations. If joint conventions are held, as they have been in the past, the vice-presidents of SAA and of the other associations should continue to plan general sessions and meetings not provided by department vice-chairmen. Department officers would probably be interested enough in the specialized field to be members of the related association, but, whether members or not, they should certainly consult the officers of that association in convention planning. Each association would necessarily transact its own business as at present.

3. A major source of friction among the associations would be removed if all could agree upon a new plan for holding annual conventions. To meet the needs of all groups in our profession the associations would do well to consider the plan followed by many large academic bodies: scheduling the annual meetings for a week between the close of summer sessions and the opening of schools and colleges in September, and taking advantage of the dormitory space and other facilities of our large universities. The reduced cost would attract more of our younger members; the weather would not interfere with automobile trips to the conventions; and the environment would be conducive to better meetings. Each year one of our large university speech departments could be host and could arrange for displays, clinical demonstrations, theatre productions, radio and television programs, forensic activities, a poetry-reading festival, and examples of classroom and laboratory techniques. The week-end following the convention would permit a trip to the nearest large city for those who would miss the advantages a city offers.

4. The plan of reorganization should encourage rather than discourage close cooperation with the organizations in related fields. Joint meetings should be arranged whenever feasible, and every opportunity to become better informed about the contributions of other fields should be welcomed.

5. The number of departments to be created at the outset should depend upon demonstrated need on the one hand and possible stimulation of neglected areas on the other. The particular list of departments offered was derived not so much from an ideal analysis of our field as from a practical consideration of the interest groups that have already developed. Raising the minimum number of members for the creation of a new department after the reorganization has been established to one hundred or more seems wise.

6. Committees that serve the interests of the Association as a whole should report to the Executive Council directly. Committees that serve the specialized interests of departments should report first to those departments. Recommendations approved by the departments should be transmitted to the Executive Council.

7. Changing the responsibilities and the name of the enlarged Executive Council to make it exclusively a legislative body and creating a small new executive group to carry out the policies authorized by the legislative body should be seriously considered. The business meetings of the Association are no longer adequate for the legislative needs of the Association.

WILBUR E. GILMAN,
Queens College

To the Editor:

The basic purpose of the structure of any organization is to implement the broad principles upon which the association is founded. In reorganizing the structure of our own Association certain principles now being violated must be reestablished as vital to our continued existence as a scholarly group presumably interested in a broad academic discipline, rather than in any single aspect thereof.

1. Closing the channels of discussion, even of controversy, either oral or written, is not conducive to democracy in an organization. Our members have a negligible opportunity to participate in Association and professional affairs. Our business meetings make no provision either for general discussion or for initiating pertinent measures from the floor. Only when "Excerpts from the Minutes of the Executive Council" appear four months after the meeting do the members learn what has been done for (and to) them. Members should have, as a right adhering to membership, full opportunity to consider proposed action, with final authority as a matter of course. Business meetings should be real business meetings, and not a mere rubber-stamping of action already taken by the Council.

2. Members have even less part in the selection of their officers and Council members. The Council is not a representative body; it is in large measure a self-perpetuating group, electing to its own membership those who, in holding the longest terms of office, wield the greatest influence. These include five of the eight officers. Through its two appointed members of the Nominating Committee it also has a hand in selecting most of the other Council members. Even in the "election" of those nominally chosen by the Association the membership have no choice. The forgotten privilege of proposing second nominations has not been used for twenty-two years.

3. Although fewer than thirty per cent of the present membership list public speaking, in the *Directory*, as even one of their interests, fifty-three per cent of the seats on the Council are held by representatives of public address. In every year since 1944 public address has held half or more of the seats, rising in one year to two-thirds. Correction, with twenty-one per cent of the membership, holds eleven per cent of the seats, and drama, with almost one-fourth of the membership, holds only one-seventh of the seats. Between 1935 and 1959 thirty members will have served on the Council seven or more years, one as many as nineteen! Twenty-three of these were elected for part or all of their terms by the Council itself, and eighteen of these have been in public address.

If the Association is to follow democratic principles, if it is to continue as a *Speech* Association, and not revert to the old Association of Academic Teachers of Public Speaking (which, in fact, included many who were not in the field of public address), it must provide first, for full participation by the membership in the affairs of the Association; second, for making the Executive Coun-

cil a truly representative body through free elections involving choice; and third, for an equitable distribution on the Council among the varied interests of the field. The current tendency toward fragmentation is not entirely the fault of the dissident elements; our own Association must take a major share of the responsibility, and take steps to retrieve what may yet be salvaged.

GILES WILKESON GRAY,
Louisiana State University

To the Editor:

You invite comments from undistinguished members. May I suggest looking at the situation from two polar points of view: one fixed by a concept of the Speech Association of America as a primary reality, existing in itself and for the sake of itself; the other fixed by the notion that the reality is a large number of individual teachers, each with his particular job to do, and the Association only a togetherness of these individuals, existing for their mutual benefit.

From the first point of view we must, as Association, be big and powerful. Nothing else is very important, for bigness and power are about the only signs of greatness recognized in our culture. We want as many members as we can get by any available means of attraction or compulsion, so as to impress ourselves and, we hope, impress outsiders. Consequently we want to hang on to and grab on to as many of the specialized fields as possible. We want many officers. We want enormous conventions with enormous programs. We want many and big publications, with whatever in them will get circulation. Perhaps we want high dues on the ground that expensiveness indicates greatness. We want to spend lots of time worrying the operation of the Association.

Our power we can show externally by taking a stand on academic questions, and within our special province freedom of speech, and making our decisions felt. We can show power internally by enforcing the subordination of all other interests to the interest of the Association. As a matter of self-satisfaction, internal power is just about as good as external.

From the second point of view, the bigness and power of the association are unimportant except as they further the well-being of the individual. The association gives us the satisfaction of association merely by being. In a material way it can help to get us jobs and to protect us in our jobs. The principal way of help is affording means of communication in meetings and publications. What we want for convention programs is opportunity to discuss, not merely listen to, what most needs to be talked over. For publication we want the maximum of useful material, and minimum of not useful, in the hands of each individual at the least cost. Since the most useful material is likely to be reports on research and research must be in a specialized field, we should expect the general journal of the association to be glad to turn over such publication to special journals, whenever and however they come into being, and reduce itself in size and cost.

From this point of view the best organization of the association would be as simple as possible so that the greatest number of members could avoid being officers and spend more time on their jobs. And so that those who have the good of the profession at heart would not feel called upon to waste energy in this ridiculous correspondence.

LEE S. HULTZEN,
University of Illinois

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

MATERIAL FOR COURSES IN COMMUNICATION

Ralph G. Nichols

Courses in communication have had an astounding growth during the past ten years. A conservative estimate, based upon a number of surveys, would indicate that at the college level alone their number has apparently increased during that interval from about twenty to two hundred. Initially the movement seemed primarily concerned with the replacement of traditional college freshman English intruction with courses including training in the four verbal communicative skills of reading, writing, speaking, and listening. More recently, and perhaps more significantly, a parallel change has been taking place in our elementary and secondary schools. Of great importance in this regard have been the recommendations of the English Curriculum Commission of the National Council of the Teachers of English. Following an extended period of study and discussion this Commission has now begun the publication of a series of volumes dealing with English instruction at all grade levels.[1] A central recommendation calls for the inclusion of continual and well-articulated training in all four communicative skills, or "language arts."

As the number of college programs increases and as the influence of the work of the English Curriculum Commission spreads, the demand for new materials, new methods, bibliographic helps, and guidance from specialists in teaching and research will inevitably increase. The purpose of this paper, beyond that of providing some orientation to the various kinds and philosophies of college communication courses now in operation, is primarily to catalogue important new resources available in the field.

At least four excellent rationales for communications training have been published, with the one by United States Commissioner of Education Earl James McGrath appearing as a preface to a volume including good descriptions of nine representative college programs.[2] An analysis of these and of other published descriptions of current college courses reveals at least five different types of content or subject matter being taught under the communication label. These include the mass media of communication, the history and structure of the English language, general seman-

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[1] See *The English Language Arts*, Vol. 1, prepared by the Commission on the English Curriculum (New York: Appleton-Century-Crofts, 1952).

[2] American Council on Education, *A Design for General Education* (Chapter on "Oral and Written Communication," 57-68). June, 1944. Albert H. Marckwardt, "A Critique of Communications in General Education," *The Journal of Higher Education*, XXII (January 1951), 1-9. Earl J. McGrath, ed., *Communication in General Education* (Dubuque, Iowa: Wm. C. Brown Co., 1949). Frederic Reeve, "Toward a Philosophy of Communication," *Education*, LXXII (March 1952), 445-455.

tics, literary specimens of great merit, and the great issues in current history. It is confusing to classify programs by their content, however. A coarser but clearer method of classification might well be based upon the role educational measurement plays in the management of the course.

Roughly half the programs comprehend a diagnosis of student needs and abilities, placement in varied sections for instruction based upon what has been learned through diagnosis, and periodic evaluation to determine what progress has been achieved. Great emphasis is placed upon identifying individual differences and upon prescribing a sequence of training best calculated to meet individual needs. Some homogeneous grouping obviously takes place, but directors of this kind of course insist that the homogeneity is not one primarily of intelligence, but one of language skill, a good range of intelligence being present in each section organized. There is usually considerable specialization of training during the first term of the year's work, although balanced training in all four skills is the central objective during later terms in the yearly sequence. The term *coordination* seems gradually to be replacing the term *integration* as more descriptive of how the several skills are handled in the over-all course.

The other current college programs make comparatively little use of educational measurement; staff members devote the bulk of their energy to achieving the maximum possible integration in their instruction. Balanced training in all four skills is sought at all times. Where diagnostic test scores are available they are primarily used for counseling rather than for placement and re-evaluation. When teachers are selected, those with a broad and general background of training are given preference to those whose graduate study has been distinctly specialized.

Measuring Instruments

Listening. Although several others are known to be in process of construction, apparently the only listening test as yet standardized and made commercially available is the Brown-Carlsen Listening Comprehension Test, published by the World Book Company. It has norms established for grades nine through thirteen. Other tests of listening comprehension are being successfully used at Stephens College, Michigan State College, the University of Denver, and Florida State University, Tallahassee.[3]

Reading. Scores of standard tests of reading rate and comprehension are commercially available. Among those most widely used in communication courses are the Nelson-Denny Reading Test published by Houghton-Mifflin, and the Iowa Silent Reading Test published by the World Book Company.

Speaking. As is true in writing, no paper-and-pencil test seems to measure speaking ability adequately. Many programs, therefore, employ voice recordings for evaluating voice and articulation, and supplement these recordings with the requirement of a short impromptu speech rated by two or more staff members. Scores on sub-sections of personality inventories or inventories of previous speech experiences are also frequently used to supply supplementary information.

Writing. For diagnostic and evaluative purposes most of the communication courses require impromptu themes, or

[3] Of the several published briefs for the teaching of listening, none is more convincing than that by a Canadian educator. See J. S. A. Bois, "The Art of Listening," *The Clarkson Letter*, Clarkson College of Technology, Potsdam, New York (May-June, 1952).

"guided" impromptu themes. The guidance usually consists of providing a limited number of topics, one of which must be selected, plus some suggestion of issues and evidence to be weighed, differentiated, organized, and presented in the student's composition. Many programs carefully consider scores earned in the English Cooperative Examination. This most widely used of all standard English tests, although no doubt containing a number of weaknesses as an index to writing ability, nevertheless seems to be the most dependable of the various objective measures available.

Textbooks and Syllabi

Good, over-all textbooks for the entire communication course are conspicuous by their absence. None seems to be completely satisfactory in its coverage of the basic skills and their integration. Best of those available are:

Curtis Bradford and Hazel Moritz, *The Communication of Ideas* (Boston: D. C. Heath, 1951).

F. Earl Ward, *English for Communication* (New York: The Macmillan Company, 1949).

Robert Warnock and others, *Using Good English* (Chicago: Scott, Foresman and Company, 1944).

Many programs rely on separate handbooks for the four skills areas rather than upon textbooks presumed to cover the entire field. In listening, the handbook *Designed for Listening*[4] by Seth Fessenden, University of Denver, has had some use. Others in varied stages of completion are in use at Stephens College, Michigan State College, Florida State University, and the University of Minnesota. Collections of classroom exercises are employed in a number of public school systems. Representative are those of Phoenix, Arizona; Nashville, Tennessee; Des Moines, Iowa; and Cincinnati, Ohio.

Among the many handbooks designed to improve reading effectiveness the most widely used are:

James I. Brown, *Efficient Reading* (Boston: D. C. Heath, 1952).

Stella S. Center, *The Art of Book Reading* (New York: Charles Scribner's Sons, 1952).

James B. Stroud and Robert B. Ammons, *Improving Reading Ability* (New York: Appleton-Century-Crofts, 1949).

Vincent S. Wilking and Robert G. Webster, *A College Developmental Reading Manual* (New York: Houghton-Mifflin Company, 1943).

Among the most usable of the many speech handbooks available for communications training are:

William Norwood Brigance, *Speech Communication* (New York: F. S. Crofts and Company, 1947).

Grant Fairbanks, *Voice and Articulation Drill-Book* (New York: Harper & Brothers, 1940).

Leroy T. Laase, *Speech Project and Drill Book* (Dubuque, Iowa: Wm. C. Brown Co., 1950).

Alan H. Monroe, *Principles of Speech: Brief Edition* (Chicago: Scott, Foresman and Company, 1945).

For the improvement of writing, among the most used and usable handbooks are:

Glenn Leggett, C. David Mead, and William Charbat, *Handbook for Writers* (New York: Prentice-Hall, Inc., 1951).

Albert H. Marckwardt and Frederic G. Cassidy, *Scribner Handbook of English*, 2nd ed. (New York: Charles Scribner's Sons, 1948).

Porter G. Perrin, *Writer's Guide and Index to English*, rev. ed. (Chicago: Scott, Foresman and Company, 1950).

George S. Wykoff and Harry Shaw, *The Harper Handbook of College Composition* (New York: Harper & Brothers, 1951).

Locally constructed syllabi are used in most college communication courses. They usually replace an over-all textbook and are supplemented by various

[4] Dubuque, Iowa: Wm. C. Brown Co., 1951.

handbooks or reference volumes. Representative of these syllabi are the excellent ones produced at Stephens College, Michigan State College, the State University of Iowa, University of Denver, and Florida State University.

Resources for Consultation, Study, and Distribution

Two recently created national organizations are of considerable help to schools and colleges desiring to launch new courses. They are the College Conference on Composition and Communication, an affiliate of the National Council of the Teachers of English; and the National Society for the Study of Communication, an affiliate of the Speech Association of America. The bulletin of the former, *College Composition and Communication*, is currently published under the editorship of Charles W. Roberts at the University of Illinois; the organ of the latter, *Journal of Communication*, is presently published under the editorship of Thomas R. Lewis at Florida State University.

One of the functions of the National Society has been to organize twelve consultation teams willing to visit nearby schools wishing to discuss problems and methods already in use before starting courses of their own. Leaders of these teams are Ralph Leyden, Stephens College; Paul Bagwell, Michigan State College; E. C. Mabie, State University of Iowa; Keith Case, University of Denver; Ralph Nichols, University of Minnesota; J. Hooper Wise, University of Florida; Herold Lillywhite, Iowa State Teachers College; D. P. McKelvey, Stanford University; Halbert Gulley, University of Illinois; Wesley Wiksell, Louisiana State University; Leroy Laase, University of Nebraska; Donald Streeter, Memphis State College.

The Universities of Illinois, North Carolina, and Iowa have established "communication centers" where cooperative research of many kinds can be conducted. In addition, problems related to communications training can be made a part of regular degree programs in the excellent graduate schools at Ohio State University, the University of Southern California, Michigan State College, the University of Denver, and the University of Minnesota. No doubt other schools of equal caliber offer similar graduate programs.

A second function of the National Society for the Study of Communication has been to assemble and distribute materials valuable to the communications teacher. In charge of this project is Francis A. Cartier, a member of the speech department at Florida State University. Through this center for distribution may be obtained such materials as tests, abstracts of studies, committee reports, outlines of courses, reprints of key articles, and extensive bibliographies. Interested readers may request from Professor Cartier either the specific items wanted, or a check list enumerating the items obtainable.

Bibliographic Aids

Some extensive and rather remarkable bibliographies have been compiled for the communications area. Seth Fessenden of the University of Denver has produced a fifty-page annotated bibliography for four phases of the field: group dynamics, general semantics, socio-psychodrama, and sociometry. One-paragraph summaries of the entries are both informative and time-saving. Granville Basye of the College of the Pacific has made excellent progress upon a similar but even broader project. He has already examined approximately one thousand

published articles, prepared a one-paragraph digest of each, and arranged the titles in bibliographic form.

Miss Nina Draxten of the General College, the University of Minnesota, has made a survey of some of the newer books available to teachers of freshman composition and communication. She has briefly analyzed certain trends and has commented on the usefulness of each text. Although the survey is neither complete nor exhaustive, it has already proved helpful to several department chairmen.

Extensive bibliographies for listening have been prepared by the writer and by Harold Anderson, College of Education, University of Chicago.[5]

This survey of materials would be incomplete were two specific journals to go unmentioned. Of unusual interest is the March, 1952, issue of *Education*, a number devoted exclusively to the communication skills. Articles included deal with the philosophy of communication, what should be expected of high school programs, the inherent nature of the communicative arts, representative research in the area, critical listening, a professional attitude for teachers, persuasion, and an important discussion of communication *versus* composition. Equally well worth examination are the first three issues of the *Journal of Communication*. They contain nearly sixty articles dealing with a great variety of problems and ramifications within the general field.

MATERIAL FOR THE TEACHING OF THE TEACHING OF SPEECH

Hugh F. Seabury

Speech Education is a title frequently seen and heard. Various meanings are attached to it. Most broadly, it embraces all experiences in the home, school, and community through which speech is learned. Likewise, it refers to the contributions which parents, *all* teachers, and any and all other people make, consciously or unconsciously, to the learning of speech. Unfortunately, it may be interpreted to mean only one phase of a curricular or, more often, co-curricular program of specialized speech training for either the speech-handicapped or the especially talented students. Generally, it refers to the great body of theories, principles, methods, procedures, techniques, materials, devices, and activities which are utilized by speech teachers and other speech specialists to stimulate and broaden the speech interests, satisfy the speech needs, and develop the speech abilities of all students to a high level of their respective potentialities. In short, Speech Education refers, usually, to the *teaching and learning of speech* as one important means for helping all students—the so-called normal, the handicapped, and the talented—to become adequately

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[5] Presumably items listed in this review may be obtained by request at the sources indicated. If readers have any difficulty in this respect, and will so inform the writer, efforts will be made to have the needed materials duplicated under the auspices of the National Society for the Study of Communication.

adjusted, responsible, and effective citizens in our homes, our schools, and our communities. To this end, many textbooks have been written on speech and its components such as fundamentals of speech, speech correction, oral interpretation, public speaking, dramatic art, discussion, and debate.

Speech Education refers also to "teaching and learning *to teach speech.*" The results of much experience and of some significant research are available to give insight and guidance to teachers and potential teachers of speech who are concerned, or ought to be, with "how to arrive at what is best to teach," "how best to teach it," "for what purposes and outcomes," "how to prepare personally and professionally to teach it," "how 'the teaching and learning of speech' can be made to fit harmoniously and effectively into the educational program," *et cetera.* Based on this abundance of experience and results of research, a number of new textbooks are available for use in college courses in methods of teaching speech or in Speech Education. Three of the most recent ones are *Teaching Speech in the High School*[1] by Loren D. Reid; *The Teaching of Speech: A Textbook for College Courses in Speech Education*[2] by Andrew T. Weaver, Gladys L. Borchers, and Donald K. Smith; and *Speech for the Teacher*[3] by Fred S. Sorrenson.

These three textbooks are designed to attain a broad, common objective, namely, to help the teacher to help his students. Each is different in its approach, its scope and content, its organization, and, most significantly, in its major emphasis. Although no one of them alone fills the whole need, each makes a vitally essential contribution to Speech Education and richly deserves recognition and study.

Teaching Speech in the High School is addressed, especially, to beginning teachers of speech. Drawing heavily on examples in his personal experience as a *teacher of speech in high school* and as a *teacher of teachers of speech,* the author forthrightly and vividly describes and explains problems which confront teachers in managing students, in helping students define their needs and improve their abilities, and in planning well-rounded speech programs. The book reflects the author's enthusiasm, subtle and refreshing wit, and understanding of teachers' problems and apprehensions. Reid identifies "phenomena about students" which teachers must identify, recognize, and either respect or modify. Although aims of education are barely stated, four suggested aims of a speech course are clearly analyzed in relationship to the aims of education. Possibly the teacher might be too satisfied with the course of study as presented, but the author obviously intends to encourage independent planning and further reading as evidenced by excellent suggestions and references at the end of each chapter. Teachers will appreciate the realistic treatment of loyalty, discipline, personality clashes, class management, and professional attitude which should help to cultivate understanding and a sense of pride in teaching.

Beginning with Chapter VI, emphasis is given to techniques in Speech Education. "What to Do about Stage Fright," "On Being a Clinician Now and Then," and "Speech Making: the Improvement of Content . . . and Delivery," together with related appen-

[1] Loren D. Reid, *Teaching Speech in the High School* (Columbia, Missouri: The Artcraft Press, 1952).

[2] Andrew Thomas Weaver, Gladys Louise Borchers, and Donald Kliese Smith, *The Teaching of Speech: A Textbook for College Courses in Speech Education* (New York: Prentice-Hall, Inc., 1952).

[3] Fred S. Sorrenson, *Speech for the Teacher* (New York: The Ronald Press Company, 1952).

dices, contain materials and descriptions of techniques which are immediately applicable in helping students to analyze and improve their speech. Teaching steps, motivational devices, and types and forms of material for teaching oral interpretation, directing a play, and directing debate leave much to the initiative and imagination of the teacher but serve well basically, as the author no doubt intended.

The treatment of evaluation and evaluative instruments, criticism, the use of rating scales, the translation of scores into grades, and the computation of final grades constitute an innovation in speech literature. Likewise, "Finding New Sources of Ideas," "Your Career as Teacher," and "Some Facts about Associations" will help the beginning teacher to become established, to continue to grow, and to enlarge his role in his profession.

The Teaching of Speech: A Textbook for College Courses in Speech Education will serve well the purpose implicit in its subtitle. It is an excellent compendium of realistic, down-to-earth, practical information and suggestions to aid teachers of speech in organizing programs of speech training. The preface presents a succinct synopsis of each of the four major divisions of the book, and the table of contents serves as an efficient guide. Although the authors disclaim credit for giving "final and definitive answers to all problems" in speech education, the book manifests thoughtful examination and documentation, often based on experimental evidence, of their statements and basic assumptions, such as (1) speech can be taught and (2) speech ought to be taught in the secondary school. The book gives careful consideration to backgrounds and objectives of education, classroom procedures, speech and its essential skills, forms or types of speaking, and to methods, materials, and activities through which children can learn speech for adequate social adaptation and cooperative social control.

"The Evolution of the Speech Program" is carefully traced and supported by an examination of primary sources. This important contribution should help teachers to understand issues, problems, and conflicting emphases in speech education and give impetus to study and "research in the learning process generally and in speech training specifically."

"The Scope and Purpose of the High School Curriculum" in speech is a detailed and well-written treatise dealing with speech training, causes of erratic and sometimes negligent speech instruction, the rationale and goals of a speech program, and problems in planning the speech curriculum.

Carefully planned, step-by-step instruction, from initial motivation through final application in speech situations, is concerned wth six elements of the communicative process and nine forms of speaking. Although a chapter is devoted to each element and type of speaking, the authors neglect to point out neither the commonality of the elements of speech to the forms of speaking nor the interrelationships of all forms and acts of speaking.

The analysis of "The Criticism of Classroom Speaking" and "Measuring the Results of Instruction" is a boon for speech teachers. Objectives, problems, dangers, responsibilities, methods, and techniques of criticism are immediately applicable to teachers as they strive to bring each student "to a valid, objective appraisal of his own capabilities" and instill in him both understanding and desire for improvement. Check lists, rating scales, and profile

charts are presented. Likewise, basic assumptions, common objectives of speech tests, observational measures, problems of reliability and validity, rationale for grading, and procedures in measurement are explained to aid the teacher in determining the needs, potentialities, and achievement of his students and the effectiveness of his instruction.

Speech for the Teacher is designed as a text for basic speech courses in teachers' colleges and university schools of education. The paramount objective, states the author, is ". . . to present, in the most helpful form possible, information relating to speech and speech skills that is needed by the teaching profession." In short, it is primarily a text in the teaching and learning of speech and, secondarily, a text in the teaching and learning to teach speech. The author seems, correctly, to assume (1) that, in most instances, elementary school teachers and teachers of secondary school subjects receive either little or no training in speech in teachers' colleges or university schools of education, (2) that few of them, regardless of the reasons, avail themselves of opportunities for training in departments of speech, and (3) that they, for themselves and their students, need to acquire understandings and skills in speech and Speech Education. Therefore, he seems to assume that basic speech courses in teachers' colleges and university schools of education should be encouraged. *Speech for the Teacher* is designed to serve students in such courses.

The book is organized to enable the reader to progress from a general discussion of each of most speech problems of the teacher to specific application of principles derived from the discussion. By well-chosen examples, the author shows the importance of good speech in teaching and describes failures in teaching as a result of inadequate speech. The documentation of the importance of speech in many situations and relationships is impressive. The objectives of speech education for all teachers, the factors of speech and personality development, the skills in the use of the elements and types of speech, and the skills in the teaching of speech are clearly and closely related to success in teaching. Each chapter, together with the suggested projects and exercises, can immeasurably help teachers develop their own speech, provided a qualified teacher of speech is available to stimulate and guide the teachers in its use.

The discussion of the basic elements of speech, together with ample and well-distributed exercises, is designed to assist teachers in developing understandings and skills in visible communication, voice production, vocal communication, diction, oral language, and the selection, testing, and arrangement of speech content. Likewise, careful attention is given to ten such forms of speech as conversation, the personal conference, discussion, oral reading, and storytelling.

Although Part IV on "The Teaching of Speech," leaves much to be desired by the teacher, the chapter on "Speech and the Mental Health of the School Child" describes factors of an environment and aspects of mental hygiene which contribute to the physical, mental, and emotional development of children and to good speech habits.

The author's thoughtful and well-written treatises on "Speech Problems of the Teacher," "Speech and Personal Development," and "Speech and Mental Health" make this book a valuable supplement to textbooks in college courses in speech education as well as a text for basic speech courses in teachers' colleges and university schools of education.

INTERPRETATIVE SPEECH. By Lionel Crocker. New York: Prentice-Hall, Inc., 1952; pp. 358. $3.85.

Interpretative Speech is not just another book in the field of oral reading; it has several distinctive features. In the first place it is a text written directly to the beginning college student in language he can understand and appreciate. Instead of chapters, the book is developed in a series of thirty lessons so organized that the whole may appear "fragmentary and repetitious," as Crocker frankly states, but will permit considerable flexibility in assignment. A second feature is the focus of attention on the problems of expression as well as of impression. The student is given specific directions not only for thoroughly grasping the content and perspective of a selection but for communicating the content to others. The third feature is a point of view. Crocker regards "the work in oral reading as only one part of the development of the student's ability to communicate with his fellows." Such a point of view results in an emphasis on the practical as well as the aesthetic, on integration as well as specialization.

The anthology is brief, but it can be supplemented. Some technical statements might be questioned, but the instructor can clarify these. Too much attention may be paid to "self-expression," but emphasis can be shifted. The important point is that the book is teachable.

LAWRENCE H. MOUAT,
San Jose State College

THE COLLEGE AND THE COMMUNITY, A CRITICAL STUDY OF HIGHER EDUCATION. By Baker Brownell. New York: Harper & Brothers, 1952; pp. vii+248. $3.50.

When either a major or a minor prophet criticizes higher education, it is well for all of us to give heed. To Baker Brownell the colleges are failing, chiefly because they have not become a part of the life of our small communities. Community values and intellectual values have been thought of as mutually exclusive. Individual-centered education has been emphasized at the expense of family and community-centered education. Decadence for institutions, as well as for society, begins when feelings are separated from appropriate actions. By educating young folk away from small communities, colleges are really destroying the roots that give strength to higher education.

The author is at his best in these negative criticisms. He is less convincing in his positive approach. He says little, for example, about the lack of economic opportunities for young college-trained folk in small communities. He is not too convincing about changes needed on the campus.

Although the book has unity and coherence, it suffers from repetitions, probably because many chapters are reprints from other sources or addresses previously given. The book should lead many to explore more deeply the ways in which college thinking can be translated into action on the community level.

ELBERT W. HARRINGTON,
University of South Dakota

ELEMENTS OF CRITICAL THEORY. By Wayne Shumaker. Berkeley and Los Angeles: University of California Press, 1952; pp. x+131. $2.75.

I would urge everyone interested in rhetorical theory and criticism to examine Wayne Shumaker's provocative book. Its application to critical problems in our field is direct and challenging.

The author sets for himself the difficult task of trying "to arrive at a general or large-scale understanding of the nature and methods of *all* criticism." He is not concerned with special procedures. He defines criticism as *any intelligent discussion of literature*—a definition which, in his view, is broad enough "to admit both evaluative judgment and analysis in any of its myriad forms." Accordingly, he announces that the ultimate goal, "whether attainable or not, is the *full, evaluated apprehension of the critical subject matter*."

Mr. Shumaker's treatise touches many of the persistent problems in historical-critical research: the scope of our studies into the effectiveness of orators, the role of analysis and evaluation, the acceptance of limitations in our search for the whole truth, and the "relative usefulness of external and internal reference frames."

LESTER THONSSEN,
College of the City of New York

WORKING WITH ROOSEVELT. By Samuel I. Rosenman. New York: Harper & Brothers, 1952; pp. xiv+560. $5.00.

Out of seventeen years of close association with Roosevelt, Judge Rosenman has written a moving story of the preparation of the President's addresses—the sources of ideas, the manner of their tailoring, the collaboration of men with their leader in the evolution of the speeches.

As Rosenman moves through the years of his work with Roosevelt, he sketches in the tensions and the movement of events, and presents unforgettable pictures of Sherwood, MacLeish, Hopkins, and others laboring over ideas and phraseology under Roosevelt's guidance. At times he leaves the immediate situation to comment significantly from his extended observation of Roosevelt's methods and characteristics: he analyzes, for example, the source of Roosevelt's liberalism, and explains the deep affection accorded him by millions in America and elsewhere.

With literary skill and with more objectivity than the reader would have expected, Rosenman has set forth the story of Roosevelt's speech-making and has vividly shown the essential part it played in his leadership. This book is worth reading.

LAURA CROWELL,
University of Washington

WOODROW WILSON OF PRINCETON. By McMillan Lewis. Narberth, Pennsylvania: Livingston, 1952; pp. 118. $2.50.

This brief study emphasizes Wilson as a human being, with particular reference to his career at Princeton. It reports a series of anecdotes and personal experiences as recalled by approximately four hundred alumni of the Princeton classes of 1890-1915. These recollections are interconnected by a somewhat sketchy biographical narrative. The result adds considerably to our understanding of the complex and paradoxical nature of Wilson, particularly in regard to his interpersonal relationships. The laudatory nature of the bulk of the evidence, however, leads one to suspect either that the intervening years have erased unpleasant memories or that only those alumni with a pronounced Wilsonian predilection chose to respond. Both the anecdotes and the narrative are flavored with a dash of hero-worship.

The strongest chapters consider Wilson's conduct in the classroom and on the campus; the weakest treat him as a public speaker and as President of the United States.

This book offers an hour or two of interesting and rewarding reading to anyone with an interest in either Woodrow Wilson or Princeton life at the turn of the century. Moreover, the new evidence bearing on Wilson as a personality will be gratefully received by scholars still attempting a final estimate of our enigmatic 28th President.

CLAIR R. HENDERLIDER,
Western Reserve University

CALHOUN: BASIC DOCUMENTS. Edited with an introduction by John M. Anderson. State College, Pennsylvania: Bald Eagle Press, 1952; pp. 329. $5.00.

In this volume, Professor Anderson has attempted to supply an edition of Calhoun's work ". . . complete enough to give genuine insight into the structure of his thought." *A Disquisition on Government* and eleven of Calhoun's speeches comprise the core of the book. The sixteen-page introduction and the short commentaries which precede each speech are admirable in their accuracy and conciseness.

Although several recent studies have raised Calhoun to a new position of importance in American thought, none has given us more than excerpts from Calhoun's writings and speeches. No modern edition of the Carolinian's works existed until the appearance of this volume. Although some may quarrel with the speeches selected by Professor Anderson, none can deny that they are representative of Calhoun's best.

The American public and the speech field owe a debt of gratitude to Professor Anderson for making these materials available.

HERBERT L. CURRY,
Central Michigan College of Education

CITY OF DISCONTENT. By Mark Harris. Indianapolis: The Bobbs-Merrill Co., 1952; pp. 403. $4.50.

This work, sub-titled "An interpretive biography of Vachel Lindsay, being also the story of Springfield, Illinois, U. S. A., and of the love of the poet for that city, that state and that nation," is less a biography than a series of impressions through which the author labors to interpret Lindsay's life as a tragedy of frustration. If one can endure his highly mannered style, his strained avoidance of coherent narrative, and his frequent spasms of aversion to commas, one will find here an interpretation of the poet's life and suggestions as to the genesis of some of his better known poems, but he will wonder how much is interpretation and how much is authentic biography.

On Lindsay's lecture-recitals the book offers little of interest or value to readers of this journal. The author does not give a coherent account of Lindsay's various tours but tries rather to impress us with the general feeling that he read often, in many places, and was well received, and that he became tired and lonely. Here, as throughout the book, the

author is so much concerned with his interpretation of the inner man that he never gives a clear picture of the outer man—his appearance, his personality, his method of meeting people, his manner of speaking and reading.

W. M. Parrish,
University of Illinois

FUNK OF FUNK'S GROVE. By Helen Cavanagh. Blomington, Ill.: Pantagraph Printing Co., 1952; pp. 208. $3.50.

This book is the carefully documented story of Isaac Funk, strong-armed and strong-willed pioneer of central Illinois. It tells of his successes in grain farming, stock raising, and community development and does this without the clutter of insistent hero worship that often ruins the biographies of regional leaders. In the story we follow Isaac Funk as he sets up his home, drives stock across country to Chicago, accumulates land holdings of thousands of acres, and becomes a leader among his neighbors. After Mr. Funk becomes a state senator in 1863, the book takes on special importance for *Journal* readers. At that time confidence in the Union cause was at a low ebb. Many who had expected an unreasonably easy victory were becoming restless and afraid, and the copperhead element had come out in the open in Illinois. Mr. Funk sat through sessions in which Union baiters poked fun at the country that meant so much to him and cynically obstructed passage of bills designed to provide financial support for the Lincoln government. Finally, he took the floor to make a few remarks. Rhetoricians will be disappointed with the style. They will find it repetitive and clumsy in places. Yet here in this book is evidence that Isaac Funk's speech, by the criterion of immediate effect, was great. Not only did it electrify the senate in Illinois, it was printed in papers all over the country and read around soldiers' campfires. Its direct accusations of treachery, and its blunt insistence upon spiritual and physical resistance seem to have been just what the nation needed in 1863. In terms of immediate impact, Mr. Funk's speech was indeed great. The reader will find in Cavanagh's report another piece for the puzzle of what makes a public speech effective.

R. A. Micken,
Illinois State Normal University

REPRESENTATIVE AMERICAN SPEECHES: 1951-1952. Edited by A. Craig Baird. New York: The H. W. Wilson Co., 1952; pp. 189. $1.75.

WHAT'S RIGHT WITH AMERICA: NEW PERSPECTIVES ON THE CONTEMPORARY SCENE. Edited by Frederick Ungar. New York: Frederick Ungar Publishing Co., 1952; pp. xvi+365. $3.50.

These two volumes, together with *The Age of Danger*, edited by Harold F. Harding, constitute three important anthologies of contemporary speeches to appear in 1952.

Representative American Speeches by Baird is the fifteenth he has supplied us over the years. As before, Professor Baird "disavows the inference that these examples are the 'best' of the year," and "hopes that they are representative of certain types of speaking or occasions and that they reflect important events or situations." A perusal of the speeches by Eisenhower, Dulles, Acheson, Kefauver, Fulbright, Truman, Taft, Hutchins, Conant, and Stevenson leaves little doubt that they are representative.

In the Ungar volume are speeches from some additional people: Norman Thomas, Bernard Baruch, Omar Bradley, William O. Douglas, Arthur M. Schlesinger, Jr., Raymond Swing, and Ralph Bunche. This collection is impressive, and the editor explains: "It is the purpose of this book to present in wide perspective the thoughts of those men on whom rests the responsibility for our participation in world affairs, as well as the utterances of those public figures who represent the best in American intellectual life. They speak from these pages with clarity and vigor that stimulates our own thinking on the crucial events of our era and deepen our understanding of the difficulties our nation faces."

Rhetoricians and students of the contemporary scene should welcome the efforts of these editors in providing valuable anthologies for all of us—teachers, students, and individuals—who want to know what was said on what occasions and in what manner.

Dallas C. Dickey,
University of Florida

THE STREAM OF AMERICAN HISTORY. By Leland D. Baldwin. New York: American Book Company, 1952; vol. I, pp. xvi+952; vol. II, pp. xvii+974. $12.00.

With an interesting and discerning presentation of the currents of social, economic, and political forces, Leland D. Baldwin has written a two-volume set on American history which deserves the closest scrutiny on the part of scholars in the field of rhetoric. He has done more than record the facts occurring during

our nation's growth; he has related these facts in such a way that they show unity and pattern. To Professor Baldwin the study of history becomes primarily a study of conflict between freedom and slavery. And thus, *The Stream of American History* becomes "in large part an examination of American dilemmas and of how they have been met or evaded."

This approach to American history results in a cogent relation of the facts of that history to the development of our civilization. The book challenges the reader to deep reflection and especially so when the established concepts of the reader disagree with those expressed by the author. With entire delight most scholars will read such chapters as "The English Roots," "Behind the Armies," "The Interim Report on the American Spirit," "The Cold War," and "Korea: Rally to Freedom." The second volume carries the history of America up to July, 1952.

THOMAS R. LEWIS,
Florida State University

THE GREEK GENIUS AND ITS INFLUENCE. By Lane Cooper. Ithaca: Cornell University Press, 1952; pp. ix+306. $3.00.

It is cheering to note that this book which was published by Yale University Press in 1917 for $3.50 has been reissued by Cornell University Press at $3.00, a saving of fifty cents. The volume, long out of print, supplies a part of the necessary background for the study of classical literature—primarily for drama and poetry, quite indirectly for oratory—and furthers interest, now remarkably alive, in the study of Greek civilization.

Each of the twenty-one pieces selected from the works of British, American, French, German, and Russian scholars examines a specialized theme, but all at bottom are concerned with characterizing the Greeks. They lead us to Athens (in Newman's words) "as to a sort of ideal land, where all archetypes of the great and the fair were found in substantial being, and all departments of truth explored, and all diversities of intellectual power exhibited, where taste and philosophy were majestically enthroned as in a royal court, where there was no sovereignty but that of mind, and no nobility but that of genius, where professors were rulers, and princes did homage."

Most useful to us are Lane Cooper's translations of two French and two German selections; less useful, the three brief selections of poetry from Shelley, Milton, and Browning. Among the authors present are certain little known ones; and although some of the great—among them, Arnold, Ruskin, Blass, Butcher, Jowett—do not have by-lines, still their influence pervades the volume.

It is pointless to lament the absence in this volume of selections from the scholarship of the last thirty-five years. The publisher of a reissue does not tinker with the existing text because the mechanics of adding or subtracting are expensive, but surely the insertion of a modern bibliography in place of the old one would have been worth the small cost required.

FREDERICK W. HABERMAN,
University of Wisconsin

THE LANGUAGE OF SHAKESPEARE'S PLAYS. By B. Ifor Evans. Bloomington, Indiana: Indiana University Press, 1952; pp. xiii+190. $3.00.

Professor Evans' *The Language of Shakespeare's Plays* is to a considerable extent a summary that synthesizes the findings of previous studies in this field, from W. Whiter's *A Specimen of a Commentary on Shakespeare*, published in 1794, to Wolfgang Clemen's *Shakespeares Bilder*, republished in an English edition in 1951. In his "Introduction" he says:

> In the present study I have made use of these earlier studies. I have emphasized that imagery, however brilliant and original, is only one part of Shakespeare's language. Much that was most moving in his plays was written in the simplest language without any dependence on those great sources of imagery which he had always at his command. I came to this study with the belief that some of my predecessors, whose work I have so much admired, thought too often of Shakespeare's language as something detached from the theatre, and separate from the problems of the dramatist.

Evans has attempted to trace the diction and imagery through the plays, showing the problems which Shakespeare faced as a dramatist in composing the language in which he clothes his dramas.

He begins his study with an analysis of *Love's Labour's Lost*, which he considers primarily a comedy of diction belonging to that stage in England's development "when words were one of the major excitements and adventures of the alert and creative minds." In the three comedies, *The Comedy of Errors*, *The Two Gentlemen of Verona*, and *The Taming of the Shrew*, he believes that Shakespeare left the "world of words" and came upon "the problems of incidents and stories and people."

Then follows a consideration of problems of diction in the early history plays, in *A Midsummer-Night's Dream*, in *Romeo and Juliet*, in the two *Henry IV* plays, in the middle comedies, in *Hamlet*, in *Measure for Measure*, *All's Well*, and *Troilus and Cressida*, in *Othello* and *Macbeth*, in *King Lear*, in the Roman Plays, and finally in *Cymbeline*, *The Winter's Tale*, and *The Tempest*—thirteen short and well-written chapters.

Professor Evans' study is on the whole well organized and exceptionally well-written. His clear and graceful style makes for pleasant reading. My criticism of this study arises from something of a failure to carry out the author's stated purpose of treating Shakespeare's uses of language in close connection with the theatre for which that language was designed. The proper relation between diction and plot, for example, varies with every play and is determined to a major extent by the form of the play and the functions or powers of that specific form. In the same manner there are in separate plays subtle variations between diction and character, diction and spectacle, and diction and thought. Apparently Professor Evans, when he wrote this study, was not familiar with Moody Prior's *The Language of Tragedy*, which treats of these problems in tragedy and is in my estimation by all odds the best study of the subject available. Now, in the vast body of Shakespearean scholarship one cannot be held responsible for every word written on every Shakespearean problem, nor is it my intent to decry a good study in terms of Professor Evans' lack of acquaintance with one American book, however important. Nevertheless, a more intimate acquaintance with the varying relationships of the parts of drama, such as Moody Prior possesses, would have added additional significance to the interpretations that Evans has presented in this work.

HUBERT HEFFNER
Stanford University

STEELE AT DRURY LANE. By John Loftis. Berkeley and Los Angeles: University of California Press, 1952; pp. 260. $4.00.

Richard Steele had two very different connections with the theatre. As the governor of the Drury Lane Company for over a decade he was a failure, but as a writer he was extremely successful. Both in critical comments about the stage and in his own plays, Steele was a major influence in shaping the moral tone of the eighteenth century. His experience suggests some important general conclusions. The negative methods of censorship and critical attack achieved very little. But by creating a successful new play Steele opened up an entirely new way for the stage.

The moral objection to Restoration comedy reached its climax in 1698 in Collier's famous "Short View. . . ." Many people wanted to close the theatres completely. But Steele believed a reformed stage could be a great moral influence. He wrote vigorously in defense of the actors and for new kinds of drama. In 1714, when his party came into power and George I arrived, he was given his chance. He was given a new patent and made governor of Drury Lane. However, the company had no choice but to continue the old repertory of plays, sometimes omitting the more objectionable scenes. When the competition was keen they stooped to harlequinade and musical spectacle. Steele tried in vain to develop new taste for private readings of poetry to music. Only after he gave up his active connection with the management and finished the play he had started many years before did he bring the new drama into being.

The general drama reader may not be interested in all the details of Steele's quarrels as manager, but the thirty-page summary of the reception of *The Conscious Lovers* makes some very neat and useful distinctions in our understanding of the tradition of sentimental comedy. Steele's great contribution was the exemplary character—the model of virtue and benevolence—and with that the concept of comedy where satire and even laughter take a very subordinate role.

GEORGE R. KERNODLE,
University of Arkansas

THE ETERNAL DRAMA. By Richard Rosenheim. New York: Philosophical Library, 1952; pp. 303. $6.00.

Leading with an analysis of Goethe's philosophy of Divine Love, Mr. Rosenheim carries the reader back to the dramatic mysteries of Ancient Egypt in order to begin his theme of "eternal drama." In bringing together the dramatic contributions of such diverse cultures as Egypt, Greece, Rome, Mexico, India, Tibet, and Modern Europe and America he reveals the "cycles of ascension and descension" of the "education of humanity." He finally brings the reader back to Goethe through Goethe's disciple, Rudolph Steiner, who "was permitted to comprehend the *Incarnation of Christ* in full objective clarity of apprehension as the decisive turning point of the Eternal Drama."

Although you may not agree with Mr. Rosenheim's ultimate thesis, you will be rewarded

with a cycloramic presentation of world drama which includes such concrete materials as excerpts from *The Holy Play of Memphis, The Royal Drama of Thebes,* and the Tibetan *Srimekundan.*

The Eternal Drama should be a welcome new reference for a course in history of the theatre and should be seriously considered as a text for a course in philosophy of the theatre.

FRANCIS E. DRAKE,
University of Minnesota

EFFICIENT READING. By James I. Brown. Boston: D. C. Heath and Co., 1952; pp. iii+294. $2.75.

Efficient Reading is a comprehensive workbook type of manual designed to improve the reading efficiency of college students. It is unique among reading manuals because it is organized in such a way as to show the interrelationship of the communication arts—reading, writing, speaking, and listening. This organizational structure will be of interest to speech teachers who strive to see the relationship of their specialized field with respect to the other areas of communication.

The manual consists of sixty-five reading selections ranging in length from approximately 700 to 8000 words, and varying in difficulty from easy to very difficult, according to the Flesch reading ease formula. Each selection is supported by a number of well-constructed objective and subjective comprehension check questions. The manual is concluded with a section in which the student maintains a "Progress Record" of his efforts in both reading speed and comprehension.

WARREN C. THOMPSON,
Air University

IS ANYBODY LISTENING? By William H. Whyte and the editors of Fortune. Drawings by Robert Osborn. New York: Simon and Schuster, 1952; pp. xii+239. $3.00.

This is a caustic, thought-provoking, yet highly entertaining book on the various aspects of communications in business. Though the title is somewhat misleading, since the author makes no attempt to discuss listening *per se,* Mr. Whyte, who is Assistant Managing Editor of *Fortune,* considers among other things the consequences of management's failing to listen to its employees and to the public (management has talked but not listened), the problems created through doubletalk and through management's efforts to simplify its language, and the dangers of producing "dismal conformity" through management's misguided handling of group participation. Teachers of speech will enjoy this often devastating, sometimes superficial, examination of "the how and why U. S. Business fumbles when it talks with human beings."

WESLEY WIKSELL,
Louisiana State University

IMMORTAL POEMS OF THE ENGLISH LANGUAGE. Edited by Oscar Williams. New York: Pocket Books, Inc., 1952; pp. 637. $0.35.

Pocket Books of verse (Penguins, Signets, and Mentors included) have been used widely by teachers and students for some time. Their convenient size and low price have made them very attractive. Teachers feel no compunctions when they urge their students to buy this kind of book unless they feel that it is competing too much with the more complete anthologies to be found in the library instead of the pocket. Oscar Williams' latest anthology of verse, *Immortal Poems of the English Language,* bids fair to be the greatest competitor of all, and will be found serving well classes in oral interpretation and the study of poetry.

There are 447 British and American poems written by 150 poets in this small paper-bound book. Williams, a poet himself, selects poems according to a well-developed critical taste, and is considered by many to be the best modern anthologist. His "little treasuries," of which there are four, are standard collections rivalling the Untermeyer anthologies and for many surpassing them in quality of poetry. In comparison with other small books, this one is surely the best in the paper-bound family.

The inclusiveness of the selection is evident in the table of contents; it begins with Chaucer and ends with Dylan Thomas. The long poems that the teacher wants, but seldom finds in the little book, are here: *The Rape of the Lock, The Rime of the Ancient Mariner, Tam O'Shanter, Lycidas, The Eve of St. Agnes,* and others of that quality or, to use the author's term, immortality. Twentieth-century poets are well represented also. W. B. Yeats, Robert Frost, T. S. Eliot, Wilfred Owen, Karl Shapiro, Robinson Jeffers, E. E. Cummings, and Ogden Nash are included, as well as many other favorites.

It will be hard to find so much for so little in the book market today. Williams' anthology will answer many needs in a variety of speech and English courses and give enjoyment to

anyone who is willing to spend thirty-five cents for a book of verse.

MARGARET ROBB,
University of Colorado

WORDS AND WAYS OF AMERICAN ENGLISH. By Thomas Pyles. New York: Random House, 1952; pp. 310. $3.50.

Words and Ways of American English is a historical discussion for the lay reader of the word stock and word usage of American English. Beginning with the sources of Colonial vocabulary, the first half of the book follows the development of our language in the ever-changing context of social and political mores. An especially lively chapter pictures the crotchety and influential lexicographer, Noah Webster.

The second half is on American English today. It describes word-making processes, foreign loan words, and differences between American and British usage; it is packed with etymologies. The last two chapters, "American Pronunciation" and "Purity by Prescription," will be of particular interest to speech teachers.

Professor Pyles has a crisp and tart style that—despite freight-train sentences here and there—is enjoyable and innervating. He dandles words with love and wit, as when he gravely announces that the bowie knife was "the principal instrument of nonsurgical phlebotomy in the American Southwest." Although he shows a scholar's regard for careful qualification, he relaxes at times so that his prejudices flicker through, like blips on a radar screen, to lighten the pages in a vigorous style remindful of Mencken.

To sumtotalize [*gratia* Pyles], here is an entertaining, informative, and trustworthy book for anyone curious about the word ways of American English.

NORMAN C. STAGEBERG,
Air University

RADIO ENGLISH. By Florence Felton French, William B. Levenson, and Vera Cober Rockwell. New York: McGraw-Hill Book Company, Inc., 1952; pp. 360. $3.60.

Teachers of radio workshops who have pioneered in high school radio in the last two decades will welcome and approve this new text as an adequate expression of the principles and techniques which they have developed for themselves by trial and error. Beginning teachers will find the text an answer to their problems—an answer so simple that they may be unaware of the years of experience it embodies.

Radio English is based upon the concept that a high school radio workshop is a practical means of teaching both English and speech, and that the skills so developed may contribute materially to radio programming.

The text is divided into five sections designed to guide the student in a natural progression from simple to increasingly complex material and activities. The five divisions are: "Continuity in the Radio Program," "The News by Radio," "Talk on the Radio," "The Radio Play," and "Television Today."

With the exception of the section on television, all expository material, which, incidentally, is held at a minimum and is consistently direct and simple, is translated in terms of interesting examples and practical projects. The fact that the section on television is somewhat less fully developed than the others may be attributed to the relative newness of the area from the educational standpoint rather than to any omission on the part of the authors.

Some instructors will doubtless wish to begin the use of the text with the material on radio equipment. It is a tangible link with the radio industry, and although *Radio English* relies for general motivation on the universality of interest in radio, many teachers will wish to utilize additional means for making the course stimulating from the start. The later section also provides the reasons for some of the instructions in earlier sections of the text, particularly the one on microphone techniques.

This reviewer, although finding the practice material on the voice to be clear and accurate, would question how fully it could be applied in the workshop in view of the time limits and performance deadlines to be met.

Radio English fills admirably a real need in the textbook field.

MARTHA BOYER,
Lindenwood College

FIVE HUNDRED SERMON THEMES. By G. B. F. Hallock. Westwood, New Jersey: Fleming H. Revell Company, 1952; pp. 448. $3.75.

This book is designed to furnish the average minister with thought-starters for his weekly sermons. It is the work of the man who has edited the widely-used *Doran's Ministers' Manual* for the past twenty-six years. The greatest contribution of the five hundred sermon-leads is in making apparent sermon possibilities in

many of the little-known or neglected portions of the Bible. No complete sermons are given, or even full outlines of sermons—only seed thoughts. The sketches are not the work of the author alone, but have been gathered from many preachers, some of whom are identified by full name and others by initials only. Some of the themes seem rather artificial, though as a whole the book promises to be above the usual standard for books of sermon helps. It is well produced and printed, and is far better indexed than most books of this type. Three separate indices are included: Sermon subjects, special days and occasions, and texts and scriptural references.

BATSELL BARRETT BAXTER,
David Lipscomb College

FACTS WE HATE TO FACE. By Russell V. DeLong. Kansas City: Beacon Hill Press, 1952; pp. 108. $1.25.

ADDRESSES AND SERMONS. By Amleto Giovanni Cicognana. Paterson, New Jersey: St. Anthony Guild Press, 1952; pp. xiii+482. $3.50.

Facts We Hate to Face is the third book of radio sermons presented by the principal speaker on the "Showers of Blessings" international radio network, embracing more than four hundred radio stations, of which forty-one are in foreign countries. Twenty-three ten-minute sermons are included in this volume. They are written on the popular, inspirational, exhortational level. The book suffers from the overuse of brief paragraphs and short sentences which indicate that the material is just as it was used for broadcasting without revision for the printed page.

Eighty-three addresses and sermons by the Roman Catholic Apostolic Delegate to the United States are included in the Cicognana volume. These comprise his major speeches during the years 1942-51, an earlier volume by the same title having contained his addresses during the years 1938-42. This book contains installation, consecration, dedication, anniversary and other special addresses primarily of interest to those of the Catholic faith. The addresses are carefully planned and exhibit a high scholarship. They are somewhat lacking in popular appeal and in interest qualities.

BATSELL BARRETT BAXTER,
David Lipscomb College

BRIEFLY NOTED

AUDITORY TRAINING FOR THE DEAF. By Mary Wood Whitehurst and Edna K. Monsees. Washington, D. C.: The Volta Bureau, 1952; pp. 99. $3.12.

In this paper-bound booklet, two distinguished teachers of the aurally handicapped have combined their talents to provide a manual of auditory training for the *deaf*, as distinguished from the hard of hearing. Thirty-eight lessons on auditory discrimination of speech sounds are presented for those who were deafened before oral language developed. Designed to be used by teachers, the booklet contains instructions to make the lessons usable also by the pupil himself.

HAYES A. NEWBY,
Stanford University

IS YOUR CHILD BEGINNING TO STUTTER? By Elvena Miller. Seattle, Washington: Seattle Public Schools, 1952; pp. 23. Available upon request.

This pamphlet is written expressly for parents. Hesitation and repetition are discussed as being the normal non-fluency of the young child learning to talk. A distinction is drawn between normal non-fluency and true stuttering with suggestions for preventing non-fluency from developing into true stuttering. This clear and easy-to-read pamphlet should prove valuable as a source of comfort and suggestions for concerned parents.

FRANK R. KLEFFNER,
Washington University

GAMES AND JINGLES FOR SPEECH IMPROVEMENT. By Genevieve E. Raaf. Milwaukee: Bruce Publishing Co., 1952; pp. xviii+88. $2.50.

This book contains games and jingles for defects of articulation, stuttering, cleft palate, and cerebral palsy. The games and jingles are organized in accordance with both phonetics and the traditional steps of therapy for the type of defect considered. The correctionist in need of a variety of games and jingles, especially the beginning therapist whose repertoire of procedures is limited, should find this collection useful.

FRANK R. KLEFFNER,
Washington University

TEACHING THROUGH RADIO AND TELEVISION. By William B. Levenson and Edward Stasheff. (Revised edition). New York: Rinehart and Company, 1952; pp. 560. $3.50.

Admirably timed in relation to the advent within the next two years of many educational television stations, this revision of *Teaching Through Radio and Television* will assist perplexed educators to take advantage of the new medium with its challenge to their ability to produce and utilize educational programs successfully.

The stress on television has not decreased the emphasis on radio which in the foreseeable future will probably remain one of education's stand-by media.

MARTHA BOYER,
Lindenwood College

HOW TO PREPARE A SPEECH. By Ivan Gerould Grimshaw. New York: Woman's Press, 1952; pp. 105. $2.50.

A director of libraries has written for the club member who is preparing a manuscript for a speech or a book review. He has treated the thinking process too briefly and has omitted consideration of extemporaneous presentation, but has dealt excellently with the problem of using sources.

LAURA CROWELL,
University of Washington

READING CRITICALLY. By Sylvia C. Kay. New York: Twayne Publishers, Inc., 1952; pp. 166. $2.50.

As the title suggests, this book leads its readers to formulate conclusions, analyze the conclusions of others, note biases, and discover inaccuracies and omissions. Ninety short, thought-provoking excerpts drawn from literature and history, many focused on contrasting views of the same subject, provide the basis for democratic experiences in critical reading. The many contemporary figures and problems represented make the book an excellent springboard for speech and discussion activities.

JAMES I. BROWN,
University of Minnesota

YOUR COMMITTEE IN COMMUNITY ACTION. By Clarence King. New York: Harper & Brothers, 1952; pp. xii+114. $2.00.

This handbook is intended for two persons: "the volunteer citizen who serves on a committee" and "the professional executive who endeavors to lead the committee." The author seeks to provide helpful hints from his thirty years' experience as a professional executive. As might be expected, the book offers some trite generalities; yet this reviewer finds himself unwilling to label any sections as unimportant or useless. The specific examples are frequently highly interesting and helpful. Unquestionably this little book is an excellent reference for teachers and students of discussion and group processes who are interested in widening their horizons.

EARNEST BRANDENBURG,
Washington University

THE TROUBLE WITH CINDERELLA. By Artie Shaw. New York: Harper & Brothers, 1952; pp. 394. $3.75.

Artie Shaw started out to be the name of a man and became the name of a commodity. In *The Trouble with Cinderella* the man tells extremely well what it feels like to be a commodity. The author is intelligent and courageous. The book is significant and fascinating.

WENDELL JOHNSON,
State University of Iowa

HOW TO WRITE A BOOK. By Cecil Hunt. New York: Philosophical Library, 1952; pp. 150. $3.00.

This little book is an elementary manual for potential authors who aspire to write for the popular market. Hints are given on such aspects as novel writing, securing illustrations, employment of an agent, contracts, manuscript preparation, legal aspects of authorship. Its suggestions are more interesting than practicable. Many comments are applicable only to the British Isles.

WALDO W. BRADEN,
Louisiana State University

PLATO'S GORGIAS. Translated, with an introduction, by W. C. Helmbold. New York: The Liberal Arts Press, 1952; pp. 107. $0.65.

The primary appeal of this translation is that it is well written in the American idiom. (Callicles' opening line in Cooper: "This is the time, they say, Socrates, to come in at a fight and a fray." In Helmbold: "When there's any fighting going on, as they say, Socrates, this is the right time to arrive for it.")

Other features: a routine introduction, a text burdened by few footnotes, and a low price.

RAY NADEAU,
University of Illinois

10,000 BIBLICAL ILLUSTRATIONS. Edited by Charles E. Little. Grand Rapids, Michigan: Baker Book House, 1951; pp. iv+632. $4.95.

Because Biblical phraseology still pervades much of our speech, the author has, in this book of illustrations, combined four features:

Biblical illustrations, Bible quotations, a topical Bible, and a practical concordance. Its ten thousand illustrations are made more useful by means of thirty thousand cross references, alphabetically arranged under eighteen hundred topical headings.

E. J. KNOERNSCHILD,
KFUO, *Concordia Theological Seminary*

F.P.A.'s BOOKS OF QUOTATIONS. By Franklin Pierce Adams. New York: Funk & Wagnalls Co., 1952; pp. 914. $5.95.

This book is a new and fascinating collection of quotations on a variety of topics. It is usefully organized with cross references and an index of topics as well as an index of authors. Anyone who gives frequent public speeches will find it a handy aid.

DONALD H. ECROYD,
University of Alabama

BOOKS RECEIVED

EXCURSIONS INTO PRACTICAL COMPOSITION. Compiled and edited by Garland Greever. New York: Appleton-Century-Crofts, Inc., 1952; pp. xvi+377. $2.50. ("To help the average college student develop an ability to express facts and ideas on paper.")

ARISTOPHANES' THE BIRDS. Prepared by Walter Kerr. Washington: Catholic University of America Press, 1952; pp. 59. $1.00. ("A practicable stage version of *The Birds*. . . . to make the play sound more or less as it might have sounded to an average Athenian sitting in a popular comic theatre.")

SWAN'S ANGLO-AMERICAN DICTIONARY. Edited by George Ryley Scott. New York: Library Publishers, 1952; pp. 1514. $10.00. ("The definitions . . . have a freshness, a degree of originality, and an individuality of phrase and treatment in keeping with the aimed-at distinctiveness of the lexicological conception as a whole." It provides the different meanings and spellings of both "specific Americanisms" and "specific Britishisms." Pronunciations are not included.)

CRISIS IN THE MIDDLE EAST. Edited by Edward Latham. The Reference Shelf, Volume 24, Number 4. New York: H. W. Wilson Co., 1952; pp. 189. $1.75. ("A compilation of authoritative articles presenting today's picture, with historical sidelights, in Turkey, Iran, Saudi-Arabia, Jordan, Iraq, Syria, Israel, Lebanon, and Egypt.")

THE UNITED STATES AND INTERNATIONAL ORGANIZATIONS. Edited by Robert E. Summers. The Reference Shelf, Volume 24, Number 5, New York: H. W. Wilson Co., 1952; pp. 194. $1.75. ("Presents . . . the best of divergent opinions on what has been done, what can be done, and what should be done to establish peace through international responsibility.")

THE SOUTH AMERICAN HANDBOOK, 1952. New York: H. W. Wilson Co., London: Trade and Travel Publications, Ltd., 1952; pp. lv +782. $2.00. ("Recognized as the standard guide to the countries south of the Rio Grande.")

WE BARRYMORES. By Lionel Barrymore as told to Cameron Shipp. New York: Appleton-Century-Crofts, Inc., 1951; pp. viii+311. $1.98. (This is the "urbane and witty story of the entire Drew-Barrymore clan . . . —royal entertainment.")

THE SONG OF ROLAND. Translated by Frederick Bliss Luquiens with an introduction by Nathan A. Smyth. New York: The Macmillan Company, 1952; pp. xxv+101. $2.75.

POEMS. By Ridgely Torrence. New York: The Macmillan Company, 1952; pp. 127. $2.00.

LANGUAGE AND THE LAW. THE SEMANTICS OF FORENSIC ENGLISH. By Frederick A. Philbrick. New York: The Macmillan Company, 1949; pp. ix+254. $4.25.

IN THE PERIODICALS

Laura Crowell, *Editor*

Inasmuch as the American regional and professional journals in the field doubtless come regularly to the attention of members of the profession, this department will limit its reference to periodicals not officially or directly concerned with speech. Readers are therefore referred to the current issues of American Speech, The Central States Speech Journal, The Southern Speech Journal, The Journal of Speech and Hearing Disorders, Educational Theatre Journal, Speech Monographs, *and* Western Speech.

RHETORIC AND PUBLIC ADDRESS

LAURA CROWELL
University of Washington

BAIRD, A. CRAIG, "Responsibilities of Free Communication," *Vital Speeches*, XVIII (September 1, 1952), 699-701.

The marks of worthwhile communication are "intellectual integrity, the supremacy of sound thinking, good will, ethical standards." The "reunion of communication with ethics" is the underlying principle and major concern of all worthwhile discourse."

COLETTA, PAOLO E., "William Jennings Bryan's First Nebraska Years," *Nebraska History*, XXXIII (June 1952), 71-94.

Describes Bryan's development as lawyer, speaker, and political leader in his early years in Lincoln.

CROMWELL, HARVEY, and RICHARD KUNKEL, "An Experimental Study of the Effect on the Attitude of Listeners of Repeating the Same Oral Propaganda," *The Journal of Social Psychology*, XXXV (May 1952), 175-184.

Repetition after 30 days reinforces the attitude at least to offset regression but does not bring so large a shift as that produced by the first presentation.

GRACE, HARRY A., "The Effects of Different Degrees of Knowledge About an Audience on the Content of Communication: The Male Audience," *The Journal of Social Psychology*, XXXVI (August 1952), 83-88.

Immediate recall showed that very definite briefing was necessary to bring a significant change in content.

GRACE, HARRY A., "The Effects of Different Degrees of Knowledge About An Audience on the Content of Communication: the Comparison of Male and Female Audiences." *The Journal of Social Psychology*, XXXVI (August 1952), 89-96.

The greatest effect occurs "when the communicator and audience are of the same background, and the communicator is definitely and deliberately briefed about the audience."

HARDING, HAROLD F., "The College Student as a Critic," *Vital Speeches*, XVIII (September 15, 1952), 733-736.

Urges college students to train themselves as critics of public address and to record their judgments.

HOVLAND, CARL I., and WALLACE MANDELL, "An Experimental Comparison of Conclusion Drawing by the Communicator and by the Audience," *The Journal of Abnormal and Social Psychology*, XLVII (July 1952), 581-588.

Effects on short-term opinion changes were apparently greater when the conclusion was drawn by the speaker.

PHIFER, GREGG, "Andrew Johnson Takes a Trip," *Tennessee Historical Quarterly*, XI (March 1952), 3-22.

This article, first of four papers on the constituents of the speaking situation, considers the immediate occasion: Johnson's "swing around the circle" in 1866.

PHIFER, GREGG, "Andrew Johnson Argues a Case," *Tennessee Historical Quarterly*, XI (June 1952), 148-170.

Johnson spoke repeatedly on four themes: peace and reconciliation, the Constitution, party abandonment, and his personal struggle with Congress.

PROCTOR, "CC" (editor), "After-Dinner Anecdotes of James Madison," *The Virginia Magazine of History and Biography*, LX (April 1952), 255-265.

Excerpts from Jared Sparks' *Journal* for 1829-31 reveal the wit of Madison's tongue which he had carefully throttled in his public speeches and writings.

RAPHAEL, D. DAICHES, "Causation and Free Will," *The Philosophical Quarterly*, II (January 1952), 13-30.

An attempt to clear up the confusion in use of the word *cause*, a confusion from which the "philosophical problem of free will *versus* determinism is generated."

ROETHLISBERGER, F. J., "Barriers to Communication Between Men," *ETC.*, IX (Winter 1952), 89-93.

Recommends development of the emotional and intellectual skills of listening with understanding.

ROGERS, CARL R., "Communication: Its Blocking and Its Facilitation," *ETC.*, IX (Winter 1952), 83-88.

Explains the major barrier to communication as the evaluative tendency of the listener.

RYERSON, EDWARD, "The Leadership of Woodrow Wilson," *The American Scholar*, XXI (Summer 1952), 301-308.

A compelling analysis of Wilson's failure to obtain acceptance of the Treaty of Versailles as "a repudiation of his kind of prophetic leadership: morally compelling, isolated, aggressive, demanding and finally destructive."

THORNTON, HARRISON JOHN, "Chautauqua in Iowa," *Iowa Journal of History*, L (April 1952), 97-122.

An interpretation of the development and contribution of Chautauqua, with particular attention to the influence of W. J. Bryan.

TUNG-SUN, CHANG, "A Chinese Philosopher's Theory of Knowledge," *ETC.*, IX (Spring 1952), 203-226.

Chinese philosophic problems do not fit into Aristotelian categories, for Western logic is based upon the law of identity whereas Eastern thought emphasizes relational significance.

UNDERWOOD, BENTON J., "An Orientation for Research on Thinking," *Psychological Review, LIX* (May 1952), 209-220.

Presents "simple hypotheses about the influence which some of the environmental and task variables should have on rate or efficiency of thinking."

WHEELER, MARCUS, "Cicero's Political Ideal," *Greece and Rome*, XXI (June 1952), 49-56.

Evidence from *De Republica* and other works shows that Cicero distrusted any kind of monarchy.

DISCUSSION AND DEBATE

WESLEY WIKSELL
Louisiana State University

BASS, BERNARD M., and CHARLES H. COATES, "Forecasting Officer Potential Using the Leadership Group Discussion," *The Journal of Abnormal and Social Psychology*, XLVII (April 1952), 321-325.

Another verification of the predictive value of leadership group discussion is found in tests of ROTC cadets at a semi-military college.

BASS, BERNARD M., and STANLEY KLUBECK, "Effects of Seating Arrangement on Leaderless Group Discussions," *The Journal of Abnormal and Social Psychology*, XLVII (July 1952), 724-727.

Two observers in 68 leaderless group discussions present data showing that the particular seat occupied by a person had little effect on his final leadership rating.

BOVARD, EVERETT W., JR., "Clinical Insight as a Function of Group Process," *The Journal of Abnormal and Social Psychology*, XLVII Supplement (April 1952), 534-539.

Matched sections of an elementary psychology course showed greater communication of feeling and more clinical understanding of personality dynamics in the group-centered section than the leader-centered.

BROWN, WILLIAM H., "Potential Cooperation in Groups," *The Phi Delta Kappan*, XXXIII (May 1952), 418-419, 435.

Following the application of a rating checklist to forty groups, the investigator reports conclusions as to the latent powers of the groups for cooperation.

CANTOR, NATHANIEL, "Skills in Conference Leadership," *Personnel Journal*, XXXI (September 1952), 135-137.

Explains the leader's relation to the learning process of the members and stresses the need to lower their defenses and thus make changes possible.

FESTINGER, L., A. PEPITONE and T. NEWCOMB, "Some Consequences of De-Individuation in a Group," *The Journal of Abnormal and Social Psychology*, XLVII Supplement (April 1952), 382-389.

A laboratory study showed that de-individuation results in "a reduction of inner restraints in the members" and an increase in the "attractiveness of the group."

GLADSTONE, RAY, "A Factor in the Degeneration of Discussions," *The Journal of Educational Psychology*, XLIII (March 1952), 176-178.

A suggestion inspired by the Rorschach that "lack of insight into the individuality of organization is a factor in the breakdown of discussions at the political and economic levels. . . ."

HUTCHINS, BRAHNA C., "Workshop Methods Can Teach Industrial Publicity," *Public Relations Journal*, VIII (September 1952), 9.

Procedures and problems involved in conducting a "workshop" course.

JACKSON, GLENN E., "The Discussion Method in Trade Association Work: A Critique," *American Trade Association Executives Journal, IV* (July 1952), 27-31.

Points out the advantages of well-run discussions, places where discussions are likely to be useful, and suggestions for improving discussions.

"Junior Town Meeting Discussion Topics 1952-1953," *Civic Training*, XXI (September 29-October 3, 1952), 8.

A list of topics for discussions recommended by the Junior Town Meeting Topics Committee.

KELLEY, HAROLD, and ALBERT PEPITONE, "A College Course in Human Relations," *The Journal of Educational Psychology*, XLIII (April 1952), 193-209.

Evidence pointed to "significant changes on both the intellectual and attitudinal levels" as results of the course.

LUKE, ROBERT A., "The Chairman Gets Help," *Adult Leadership*, I (June 1952), 5-6.

A leadership-team often has many advantages over an individual working alone as a leader; an example is given of a leadership team at work.

MACHAVER, WILLIAM V., "Training Management in Effective Communications," *The Journal of Industrial Training*, VI (March-April 1952), 14.

Explains barriers on the part of the superior, blocks which are intrinsic in the subordinate, and some principles of communication as observed at Johnson and Johnson.

MCCURDY, HAROLD, and WALLACE E. LAMBERT, "The Efficiency of Small Human Groups in the Solution of Problems Requiring Genuine Cooperation," *Journal of Personality*, XX (June 1952), 478-494.

Experimentation suggesting that groups do not do better in intellectual tasks than individuals especially where originality is highly important.

PEPINSKY, HAROLD B., LAWRENCE SIEGEL, and ELLIS L. VANATTA, "The Criterion in Counseling: a Group Participation Scale," *The Journal of Abnormal and Social Psychology*, XLVII Supplement (April 1952), 415-419.

Reporting the preparation of a sociometric test with items scaled "at equal intervals along the operationally defined dimension of effectiveness in group participation."

PHIFER, GREGG, "Let's Debate," *Adult Teacher*, V (August 1952), 9-11.

Debate has a place in church activities provided certain well-known principles are followed.

"Planning Makes Meetings Successful," *Chain Store Age*, XXVIII (October 1952), 26.

Gives specific suggestions from the experiences of a large drug company on making company meetings successful.

SCHENKMAN, ALBERT S., "Idle Talk—or Vital Talk," *Universities Quarterly*, VI (August 1952), 384-389.

A suggestion of the "workshop" discussion technique as an educational method to produce the citizen who is "socially responsible as well as factually informed."

SEMEONOFF, BORIS, "On the Reliability of Leadership Group Discussion Technique," *Psychological Bulletin*, XLIX (September 1952), 540-541.

Findings showed the "hierarchical structure of the group more closely related to such factors as knowledge or knowledgeability in the field at hand rather than to any permanent structure" of the group.

SMITH, MARY NEEL, "Making Parent Discussion Groups More Effective," *The School Review*, LX (September 1952), 331-337.

Analysis of the needs of the groups was followed by modifications of procedure; the conclusions are reported.

TOWNSEND, EDWARD ARTHUR, "The Case for Discussion," *The Phi Delta Kappan*, XXXIII (May 1952), 423.

Discussion should be used "not as a new materials approach but as a technique for the exchange of opinions regarding the known."

WINSTANLEY, N. B., "Measuring Conference Participation—A Graphic Approach," *Personnel*, XXIX (July 1952), 42-44.

A concise statement of a method whereby a company may measure graphically the extent of conference participation.

ZELKO, HAROLD P., "Conference Leadership Training: A Plan for Practice Projects," *Personnel*, XXIX (July 1952) 37-42.

The author discusses the importance of conference leaders in industry and presents suggestions for increasing their efficiency.

RADIO AND TELEVISION

HALE AARNES
North Dakota Agricultural College

CRIPPEN, BLANCHE, "Educational Television: A Progress Report," *The Educational Record*, XXXIII (April 1952), 256-260.

Considers the allocation plan of the Federal Communications Commission and its meaning for educational institutions.

HEILMAN, ROBERT B., "Literature and the Adult Laity," *The Pacific Spectator*, VI (Summer 1952), 276-287.

Surveys five methods of treating literature which may have value for those who are trying to bring it to a wider audience.

KINGSTON, WALTER, "The Second New York Television Survey," *The Quarterly of Film, Radio and Television*, VI (Summer 1952), 317-326.

Report of a survey of television programming during the week of January 4-10, with significant results in regard to the code, programming, and future of television. Presented largely in tables.

LAWRENCE, EDMUND, "Radio and the Richards Case," *Harper's Magazine*, CCV (July 1952), 82-87.

The story of this "most flagrant case of news distortion." Richards' death released the FCC from the necessity of a much-needed ruling on the twisting of information.

MACDOUGAL, ROBERT B., "Teenagers on Television," *NEA Journal*, XLI (May 1952), 284-285.

Explores the values of televised panel discussions for students and their schools.

MALONEY, MARTIN, "The Unknown God: Notes on the Demonology of American Broadcasting," *ETC.*, IX (Winter 1952), 94-102.

The "audience-fiction is at once a symptom and a cause of unhealthy disturbance in American broadcasting." Once the fiction is dispelled perhaps radio and television will become more worthy of its individual listeners.

MOWRY, GEORGE E., "The Ideas of History," *The Pacific Spectator*, VI (Summer 1952), 272-290.

Suggesting that one series of television programs might deal with the historical philosophies of the great "seminal" minds, another with more specific problems of "historical causation," and another with discussions of similar world situations of the past.

ORME, FRANK, "The New Television Code," *The Quarterly of Film, Radio and Television*, VI (Summer 1952), 404-413.

Pointing out the completeness of censorship over television channels established by the National Association of Radio and Television Broadcasters code, which went into effect in March, 1952.

ROODY, SARAH I., "Effect of Radio, Television, and Motion Pictures on the Development of Maturity," *The English Journal*, XLI (May 1952), 245-250.

Suggests that improvements should be made in the quality of programs presented and in teachers' methods of using them. Programs could be used in building adult standards of behavior, in developing love of reading, etc.

ROWSE, A. L., "The Intellectuals and the B.B.C.," *The National and English Review*, CXXXIX (August 1952), 95-99.

Points out the responsibility of the B.B.C. in the country's intellectual life, and asks for more representative and responsible direction, especially of the Third Programme.

SCHREIBER, FLORA RHETA, "Broadcast Poetry: A Lost Art?" *The Quarterly of Film, Radio and Television*, VI (Summer 1952), 394-403.

Radio, the indigenously right medium for poetic drama, has failed to encourage writing of this form for broadcast.

SEARS, LAWRENCE, "The Value of Imaginative Understanding," *The Pacific Spectator*, VI (Summer 1952), 287-290.

Television has unique power of letting us enter the experiences of others and thus develops the much needed "imaginative understanding" which will be basic to more rational evaluation of our culture.

SEAGOE, MAY V., "A Score Sheet for Children's Television," *The Quarterly of Film, Radio and Television*, VI (Summer 1952), 327-337.

Score sheet may be used by producers as a rough check on appeal in child audiences, by parents as a set of criteria for checking their own standards, and as a teaching device in schools.

SELDES, GILBERT, "Politics—Televised and Sponsored," *The Saturday Review*, XXXV (March 15, 1952), 30-31.

The author raises a series of important questions relative to the commercial sponsorship of the telecasts of national political conventions.

SELDES, GILBERT, "The Commercial as a Work of Art," *The Saturday Review*, XXXV (September 20, 1952), 35-36.

Three major forms of entertainment on television—drama, vaudeville act, documentary—are used by the commercial with more or less success. The commercial needs no attention-getting devices because its audience is held captive by the program.

"The BBC in Danger," *The Twentieth Century*, CLI (May 1952), 382-384.

A brief discussion of some of the important issues involved in the proposed changes in BBC policy.

WIEBE, G. D., "Responses to the Televised Kefauver Hearings: Some Social Psychological Implications," *The Public Opinion Quarterly*, XVI (Summer 1952), 179-200.

Finding that the hearings did not generally stimulate a sample of 260 New Yorkers to engage in "constructive problem-solving behavior," Dr. Wiebe develops the concept of social impotence, with numerous implications for research.

WITTY, PAUL, "Children's Interest in Comics, Radio, Motion Pictures and TV," *Educational Administration and Supervision*, XXXVIII (March 1952), 138-147.

Reviews studies of student interest in these media and presents suggestions for parents and teachers in building a constructive program to make the present strong interest in TV an asset.

"WNEW: Radio's Little David," *Fortune*, XLVI (October 1952), 132-133.

An analysis of the history, personnel, and programming of an independent radio station which, in spite of TV's invasion, reports business better than ever.

DRAMA

ALBERT E. JOHNSON
University of Texas

BECKER, WILLIAM, "Missing: A Milieu for Theatre," *The Hudson Review*, V (Summer 1952), 276-281.

"It is not reform that the American theatre needs, but something much more primary—some kind of form to begin from," some impulse toward cohesion.

BENTLEY, ERIC, "Graham's Journey," *New Republic*, CXXVI (June 16, 1952), 18-19.

In his evaluation of Martha Graham's place in our theatre, Bentley calls the dancer "the fullest realization we know of that magical theatre of which Craig and Yeats . . . dreamed."

BENTLEY, ERIC, "Trying to Like O'Neill," *The Kenyon Review*, XIV (Summer 1952), 476-492.

Through his staging of the German-language *première* of *The Iceman Cometh*, Bentley as director forgot his strictures of O'Neill, but as critic he found them again.

BERKELEY, DAVID S., "The Penitent Rake in Restoration Comedy," *Modern Philology*, XLIX (May 1952), 223-233.

Of the twenty-three examples of this familiar stock character, at least seventeen were converted by "domestication"—*i.e.*, by virtuous women.

BRADBROOK, M. C., "Shakespeare and the Use of Disguise in Elizabethan Drama," *Essays in Criticism*, II (April 1952), 159-168.

Defining disguise as the "substitution, overlaying or metamorphosis of dramatic identity, whereby one character sustains two roles," Bradbrook traces its use up to and during the Elizabethan era.

"British Policy Regarding Alien Performers," *Equity*, XXXVII (July 1952), 12-14.

The prevalent impression of severe restriction on admittance of American stage and screen artists to Britain is contradicted by the fact that of 188 permits requested in three years, only three were refused.

BROWN, IVOR, "Theatre in Londonese," *The Saturday Review*, XXXV (August 2, 1952), 46-47.

A summary of the current London season,

with emphasis on performance rather than on writing.

DAVIS, EARLE, "Christopher Fry: The Twentieth-Century Shakespeare?" *Kansas Magazine* (1952), 10-15.

No man since Elizabethan times has "created such glorious comedy in the tradition of Shakespeare."

DILLARD, CAROLYN PIERCE, "Footlights in Japan," *The Emory University Quarterly*, VIII (March 1952), 28-37.

Japan, specifically Tokyo, "now affords, in addition to her native stage, almost every type of commercial entertainment," which is extremely well attended. Many foreign importations are included.

EDWARDS, HERBERT, "Henry James and Ibsen," *American Literature*, XXIV (May 1952), 208-223.

Ibsen's influence on James's technique is perhaps greater than has heretofore been realized. James was possibly the first critic in English to recognize Ibsen's attainment of Greek unity and symmetry, and the first novelist to attain that ideal fully in a novel.

FAGIN, N. BRYLLION, "The Off-Stage Personality," *Theatre Time*, III (Winter 1952), 11-12.

Off-stage characters, such as Ibsen's Aunt Rina and Beata, Shakespeare's Rosaline and Cawdor, whet our imagination and are often more memorable than those we see in the flesh.

FRY, CHRISTOPHER, "How Lost, How Amazed, How Miraculous We Are," *Theatre Arts*, XXXVI (August 1952), 27, 73, 96.

"Nothing could be so wildly, perilously, incomprehensibly fantastic as reality itself. . . . The theatre we should always be trying to achieve is one where the persons and events have the recognizable ring of an old truth, and yet seem to occur in a lightning spasm of discovery."

GASSNER, JOHN, "'Give Us Something Different!'" *Theatre Arts*, XXXVI (June 1952), 24-25, 86-87.

Although Broadway is hungry for "uninhibited, if not indeed bumptious, individuality," we must remember that "great periods of theatre were made great . . . by their norms of good drama."

GRIFFITHS, J. GWYN, "Seats in the Early Roman Theatre," *The Classical Review*, New Series II (June 1952), 72.

A brief commentary on Beare's *Roman Stage* supporting the view that there were seats in the early Roman theatre.

HAYWARD, JOHN, "The Rosenbach-Bodmer Shakespeare Collection," *The Book Collector*, I (Summer 1952), 112-116.

The recent sale to M. Martin Bodmer of Dr. Rosenbach's magnificent Shakespeare collection means that the Bodmer holding is the most extensive and valuable in private hands.

LEHMAN, ALAN D., "The Coriolanus Story in Antiquity," *The Classical Journal*, XLVII (May 1952), 329-336.

"The name Coriolanus was well known in Roman times as a symbol of the great warrior and reverent son on the one hand, and of the traitor on the other."

MENCZER, BELA, "The Royal Drama of Strindberg," *The Dublin Review*, Number 455 (First Quarter 1952), 26-34.

Strindberg's kings are "almost human, tolerant and generous, despite their sanguinary deeds, by their consciousness of the responsibility of power." More than "the last bard of tragic Royal destinies," the dramatist was "the poet of the royal destiny of the purified human soul."

MOORE, JOHN ROBERT, "Othello, Iago, and Cassio as Soldiers," *Philological Quarterly*, XXXI (April 1952), 189-194.

Moore disagrees with Webb's estimate that the men in the Globe audience acquainted with military affairs saw Iago "as a deserving soldier and a wronged man, Cassio as an inexperienced theorist," and Desdemona as a woman exerting an influence like Cressida's on Troilus.

MOREHOUSE, WARD, "Dramatic Critics—II," *Theatre Time*, III (Winter 1952), 7-8.

Brief, keen analyses of leading New York critics Atkinson, Watts, and Kronenberger, among others.

POLAK, A. LAURENCE, "'The Tempest' and 'The Magic Flute,'" *English*, IX (Spring 1952), 2-7.

Shakespeare and Mozart have much in common; in the works cited each "master magician of his time bade farewell to the scene that his genius had enriched."

SHAW, E. P., "An Unpublished Letter of Moncrif Concerning Diderot's 'Père de Famille,'" *Modern Language Notes*, LXVII (June 1952), 424-425.

Although he considered the play innocuous, the royal censor Moncrif, realizing fully the

suspicion in which Diderot was held in 1758, wished no part in censoring it.

SOUTHERN, RICHARD, and C. WALTER HODGES, "Colour in the Elizabethan Theatre," *Theatre Notebook*, VI (April-June 1952), 57-58.

The word *suffultum* with the De Witt-Van Buchel sketch of the Swan Theatre suggests that the stage "was a Renaissance design—not a 'Tudor' design . . . executed in wood and finished to imitate marble." The underside of the shadow on Elizabethan stages was decorated with allegorical or astronomical paintings representing the sky, painted perhaps by a Flemish artist.

STAINTON, WALTER H., "Theatre Buildings and What Can Be Done," *Players*, XXVIII (May 1952), 177-178.

Sound advice to community theatre groups for insuring well-planned and adequately constructed theatre buildings and establishing an effective committee.

STOLL, ELMER EDGAR, "Iago Not a 'Malcontent,'" *The Journal of English and Germanic Philology*, LI (April 1952), 163-167.

Stoll does not accept the late Professor Spencer's designation of Iago as a "malcontent." Diabolical in nature, Iago in his "honesty" is but playing a part.

THOMPSON, ALAN, "Ibsen the Detestable," *Theatre Arts*, XXXVI (August 1952), 23, 90-91.

Few men have been so vilified, and unjustly, since Ibsen was a man of deep feeling whose primary theme was love.

WILDER, LUCY, "U. S. Government Grants First Dance Copyright," *Dance Observer*, XIX (May 1952), 69.

In March the first copyright on a dance score was issued to Hanya Holm for her dances in *Kiss Me Kate*, an act which "has changed overnight the status of choreographers and their works."

INTERPRETATIVE READING

WILLIAM B. MCCOARD
University of Southern California

ANDERSON, HAROLD A., "Needed Research in Listening," *Elementary English*, XXIX (April 1952), 215-224.

A suggestive analysis, with helpful bibliography, for the research-minded. Also see the March issue for Kenneth Scott Wood's "Needed Research in Speech."

BARRETT, WILLIAM, KENNETH BURKE, MALCOLM COWLEY, ROBERT GORHAM DAVIS, ALLEN TATE, HIRAM HAYDN, "The New Criticism," *American Scholar*, XX (Winter 1950-51), 86-104, 218-231.

The stenographic record of a discussion held in the home of editor Haydn by the above-named scholars.

CARGILL, OSCAR, "Science and the Literary Imagination in the United States," *College English*, XIII (November 1951), 90-94.

Scientific materials may frustrate literary effort; scientific reasoning may further it.

COWLEY, MALCOLM, "Notes on the Literary 'Stock Exchange,'" *New Republic*, CXXV (December 10, 1951), 14-16.

Comments on the fluctuating literary reputations of a variety of authors.

CURRY, MARY MARGARET, "Wednesdays at Two —An Hour Spent with a Poetry Club," *Elementary English*, XXIX (March 1952), 150-157.

A report of the successful development of a poetry club at the elementary level.

ELIOT, T. S., "Poetry and Drama," *The Atlantic Monthly*, CLXXXVII (February 1951), 30-37.

An explanation of the author's principles for the use of verse in drama.

FADIMAN, CLIFTON, "Party of One," *Holiday*, XI (May 1952), 14, 16-19.

An enthusiastic report of Emlyn Williams' performance as Charles Dickens, and a sympathetic comment on the attempts made by Laughton and Williams to revive the vanishing art of reading aloud.

FELDMAN, EDMOND B., "The Educational Value of Aesthetic Experience," *The Harvard Educational Review*, XXI (Fall 1951), 225-232.

Aesthetic experience may serve as an integrative force in education as well as fulfill a cultural and social lack now present.

FLEECE, JEFFREY, "Further Notes on a 'Bad' Poem," *College English*, XII (March 1951), 314-320.

A highly useful commentary on critical evaluations of a poem. Brooks and Warren in *Understanding Poetry* destroyed "Trees"; using the same techniques, Fleece shows it to be a good poem.

FROST, ROBERT, "Poetry and School," *The Atlantic Monthly*, CLXXXVII (June 1951), 30-31.

Remarks showing glints of Frost's philosophy, e. g., "The eye reader is a barbarian"; a reader may "lose his sensitive fear of landing on the lovely too hard (with beak and talon)."

GOODMAN, P., "Advance-Guard Writing, 1900-1950," *Kenyon Review*, XIII (Summer 1951), 357-380.

An essay defining and reviewing history, and reporting contemporary direction of advance-guard writing helpful as a basis for understanding this type of writing—for the advanced and the curious.

HARRISON, JOSEPH B., "Poetry and the Lay Reader," *The Pacific Spectator*, V (Winter 1951), 16-27.

On the nature of poetry and its interpretation.

HEILMAN, ROBERT B., "Poetic and Prosaic: Program Notes on Opposite Numbers," *The Pacific Spectator*, IV (Autumn 1951), 454-463.

A prose effort to distinguish between prose and poetry.

JARRELL, RANDALL, "Walt Whitman: He Had His Nerve," *Kenyon Review*, XIV (Winter 1952), 63-79.

Rash, inexplicable and unlikely, Whitman had wonderful dreams, told wonderful lies, but could not resist telling the truth either; few poets have written better—or worse.

LORCH, FRED W., "Cable and His Reading Tour with Mark Twain in 1884-1885," *American Literature*, XXIII (January 1952), 471-486.

Corrects misconceptions concerning the relative abilities of these two readers, and adds further information regarding their techniques on the platform during their tour of eighty-five cities.

MASEFIELD, JOHN, "Poetry and Perfection," *The Saturday Review*, XXXIX (March 15, 1952), 9-11+.

Gives insight into Masefield and into all artists who rebel at tradition in an effort to communicate more effectively. From *So Long to Learn*.

MASEFIELD, JOHN, "The Joy of Storytelling," *The Atlantic Monthly*, CLXXXVII (March, April 1951), 21-30; 61-70.

Notes on the development of this author. Also personal experiences connected with his writings.

PEARCE, ROY HARVEY, "The Poet as a Person," *Yale Review*, XLI (Spring 1952), 421-440.

Poets have had to choose between the unity of culture which is hostile to the self (Pound, Frost, Eliot) and the individuality of self which opposes culture (Williams, Cummings, Stevens).

RANSOM, J. S., "Poetry of 1900-1950," *Kenyon Review*, XIII (Summer 1951), 445-454.

A look at the fruitful half-century in terms of a few peculiarly characteristic poetic effects which have been general but new.

RUSSELL, DAVID H., "Reading and the Healthy Personality," *Elementary English*, XXIX (April 1952), 195-200.

Implications for the language arts program drawn from analysis of research, practice, and our knowledge of children's needs in a modern society.

SINCLAIR, UPTON, "The Riddle of Modern Poetry," *New Republic*, CXXV (September 24, 1951), 2.

Sinclair's letter brought forth a series of letters which were printed in the October and November issues. The pros and cons of experimental writing will be interesting to beginning student investigators.

VIERECK, PETER, "The Education of a Poet," *The Atlantic Monthly*, CLXXXVII (March 1951), 75-77.

An optimistic comment on the revolts against revolt that lead to new, and sometimes better, communication. Poets will learn only by freely groping and not by following new pontificators.

WINTERS, YVOR, "The Audible Reading of Poetry," *Hudson Review*, IV (Autumn 1951), 433-447.

To read adequately one must know how to handle rhythms. Mr. Winters gives definite, detailed instructions, based on great study and personal prejudice.

LANGUAGE AND PHONETICS

BERT EMSLEY
Ohio State University

BURKE, KENNETH, "Notes on the Lit'ry Life (Its Quirks and Solemnities)," *National Institute News Bulletin*, No. 4245 (April 2, 1952), 13-16.

In this dinner meeting address Burke proceeds from an "allegro" demonstration that

even our caricature of an author is based on our thought of the "organizing principle" in his work to a "penseroso" discussion of the "labyrinthine" nature of any "symbol-user's structure of symbols."

COUSINS, NORMAN, "The Living Language," *The Saturday Review*, XXXV (September 27, 1952), 22.

John Russell Bartlett was right when he predicted that American English would get better rather than worse under the influence of dialect and slang.

D'ARCANGELO, MARVIN J., "General Semantics: A Tool for Improving the Employment Interview," *Personnel*, XXIX (July 1952), 56-61.

". . . the semantically-oriented interviewer must be constantly on the alert for other meanings of words; he must be aware of words and phrases that possess latent content; and he should prepare the interviewee semantically before discussing the job."

DARCY, NATALIE D., "The Performance of Bilingual Puerto-Rican Children on Verbal and Non-Language Tests of Intelligence," *Journal of Educational Research*, XLV (March 1952), 499-506.

Mean I.Q. and mean mental age were significantly higher on the Pintner Non-Language Test than on the Pintner Verbal Test, but correlation was not high enough to justify substitution of one test for the other.

GRAMPP, WILLIAM D., "Words in Public," *The Saturday Review*, XXXV (September 20, 1952), 9-10, 36-38.

A vigorous attack upon the abuses to which language is subjected in public documents and public speech.

LEPLEY, WILLIAM M., and JOHN L. KOBRICK, "Word Usage and Synonym Representation in the English Language," *The Journal of Abnormal and Social Psychology*, XLVII Supplement (April 1952), 572-573.

Analysis of ten word samples seems to show that frequency of use of a word by an individual or in a culture stimulates the enrichment of the language through development of synonyms.

LEVENSON, SAM, "The Dialect Comedian Should Vanish," *Commentary*, XIV (August 1952), 168-170.

A beloved comedian has so far refrained from Izzy and Ikey humor that a pair of his fans congratulated him under the name of "Mr. Livingston from television."

MCDAVID, RAVEN I., JR., and VIRGINIA G. MCDAVID, "*h* before semivowels in the eastern United States," *Language*, XXVIII (January-March 1952), 41-62.

Data from the *Linguistic Atlas* show that in the United States as compared with England, *h* is more likely to disappear in *humor* and less likely to disappear in *whip, wheelbarrow*, etc., although the pattern is complex.

POUND, LOUISE, "The American Dialect Society: A Historical Sketch," *Publication of the American Dialect Society*, No. 17 (April 1952), 3-28.

A pioneer of the ADS writes a definitive chapter in the story of American phonetics and linguistics.

SULLIVAN, FRANK, "The Cliché Expert Testifies on the Campaign," *The New Yorker*, XXVIII (September 15, 1952), 36-39.

Altogether this dialogue contains enough trite phrasecology to ruin both sides of the campaign, with an occasional floral tribute and sometimes a genuine issue.

THOMAS, C. K., "Speaking Frankly," *American Mercury*, LXXV (September 1952), 61-66.

"All the efforts of all the lady elocutionists and standard dictionaries in the world won't 'purify' American English of its 'color and variety.'"

VOEGELIN, C. F., and HARRIS, Z. S., "Training in Anthropological Linguistics," *American Anthropologist*, LIV (July-September 1952), 322-327.

To achieve a "structural description" of the languages of the world in relation to the cultures, we must have training that will bring "sophistication in phonemics and in combinatorial (distributional) linguistics."

WHORF, BENJAMIN LEE, "Language, Mind, and Reality," *ETC.*, IX (Spring 1952), 167-188.

In this metalinguistics number of the general semantics journal Whorf speculates on correlation between language and the world, in terms of the lexation (naming) and patternment (meaningful configuration) of language.

WHYTE, WILLIAM H., JR., "The Language of Advertising," *Fortune*, XLVI (September 1952), 98-101, 184, 186.

Advertising clichés do not make for high scores on Gallup-Robinson impact-tests; the

sophisticated consumer seems to be no longer submissive to "mass-audience" techniques manipulated by a "communication-elite."

SPEECH SCIENCE

LORETTA WAGNER SMITH
Brooklyn College

ABEL, THEODORA M., "Personality Characteristics of the Facially Disfigured," *Transactions of the New York Academy of Sciences*, XIV (June 1952), 325-328.

The projective material reveals that the severely disfigured "are sometimes less disturbed than are the mildly disfigured. . . . The mildly disfigured are less accepting of themselves."

ALEXANDER, IRVING E., and FREDERICK J. GITHLER, "Histological Examination of Cochlear Structure Following Exposure to Jet Engine Noise," *The Journal of Comparative and Physiological Psychology*, XLIV (December 1951), 513-524.

Examination of guinea pigs showed that injury was localized almost exclusively in the organ of Corti and that partial and progressive recovery occurred.

BEKESY, GEORG V., "Direct Observation of the Vibrations of the Cochlear Partition under a Microscope," *Acta Oto-Laryngolica*, XLII (June 1952), 197-201.

A discussion of the three objections raised against this technique.

BRONSTEIN, ARTHUR, and MARDEL OGILVIE, "The Importance of the Speech and Voice of Teacher-Candidates as Evaluated by Appointing Officers," *Journal of Educational Research*, XLV (May 1952), 715-720.

The majority of appointing officers accept patterns of speech different from their own area, usually omit formally conducted speech examinations, and prefer to consider speech in the functional situation.

CURRY, E. THAYER, "Analysis of Hearing Loss Patterns in a Rural Illinois School System," *The Annals of Otology, Rhinology and Laryngology*, LXI (June 1952), 389-394.

Suggests that hearing surveys be done in the fall rather than in the spring, and that thresholds be considered by sex groups and specific frequencies.

FRANKE, EARNST K., HENNING E. VON GIERKE, FREDRICK M. GROSSMAN, and WOLF W. VON WITTERN, "Jaw Motions Relative to the Skull and Their Influence on Hearing by Bone Conduction," *The Journal of the Acoustical Society of America*, XXIV (March 1952), 142-146.

Shows that the measured frequency response of the difference in sound pressure (open mouth *vs.* closed mouth) may be entirely explained by lower jaw vibrations.

GISSELSSON, LENNART, "The Effect of Acetylcholine-esterase Inhibiting Substances on the Muscles of the Middle Ear and on the Latency of the Cochlear Potentials," *Acta Oto-Laryngolica*, XLII (June 1952), 209-218.

Experimentation suggests that "the retardation of the microphonic effect of the cochlea after injection of physostigmine is not ascribable to contraction of the muscles of the middle ear."

GLATZER, HENRIETTE T., "Transference in Group Therapy," *American Journal of Orthopsychiatry*, XXII (July 1952), 499-509.

"There are not only numerous examples of transference reactions in group psychotherapy, but . . . the use of transference is one of the most effective implements."

HASSOL, LEONARD, ANN MAGARET, and NORMAN CAMERON, "The Production of Language Disorganization Through Personalized Distraction," *Journal of Psychology*, XXX (April 1952), 289-299.

Each subject's own fantasy material, elicited by Thematic Apperception Test cards, was the distracting material; significantly more scattered speech occurred with self-induced distraction than without it.

HAUGH, OSCAR M., "The Relative Effectiveness of Reading and Listening to Radio Drama as Ways of Imparting Information and Shifting Attitudes," *Journal of Educational Research*, XLV (March 1952), 489-496.

An experiment testing how much information eleventh grade students acquire and retain from listening to radio drama.

KAEMPFFERT, WALDEMAR, "Brain Tumors—Special Geiger Counter Used to Locate These Growths," The New York *Times* (December 23, 1951), E 9.

Research done at Massachusetts General Hospital has shown the feasibility of using radioactive isotopes (preferably Phosphorus 32) to detect and locate brain tumors.

MADISON, LE ROI, and RALPH D. NORMAN, "A Comparison of the Performance of Stutterers and Non-Stutterers on the Rosenzweig Picture-Frustration Test," *Journal of Clinical Psychology*, VIII (April 1952), 179-183.

Twenty-five stutterers were compared with standard norms and found to be high in Intropunitiveness, low in Obstacle Dominance, and high in Need Persistence.

MCGINNIS, C. S., and V. F. ALBERT, "Multiple Helmholtz Resonators," *The Journal of the Acoustical Society of America*, XXIV (July 1952), 374-379.

This research indicates a more informative method for explaining the resonances of musical instruments, but particularly of the vocal tract.

MORROW, ROBERT S., and JACOB COHEN, "The Diagnostic Memory Scale—I. Comparison of Brain-Damaged Patients and Normal Controls," *Transactions of the New York Academy of Sciences*, XIV (April 1952), 241-246.

The new scale, developed at Bronx Veterans Administration Hospital, provides a more sensitive technique than previously used to detect memory defects in organic cerebral patients.

PETERSON, GORDON E., and HAROLD L. BARNEY, "Control Methods Used in a Study of the Vowels," *The Journal of the Acoustical Society of America*, XXIV (March 1952), 175-184.

Indicates that the utterance and identification of a vowel depend upon the language and dialectal backgrounds and the vocal and auditory characteristics of the particular individuals.

RABINOW, J., and E. CODIER, "Phonograph Needle Drag Distortion," *The Journal of the Acoustical Society of America*, XXIV (March 1952), 216-225.

"In a common type of crystal pick-up, equipped with the usual steel needle, tangential motion of the stylus tip does occur as postulated, ranging in amplitude up to 0.0012"."

ROBBINS, JOSEPH G., "Acoustic Significance of the Amplitude and Phase of Harmonics Present in a Source of Sound in a Room," *The Journal of the Acoustical Society of America*, XXIV (July 1952), 380-383.

Demonstrates that the "amplitudes and phases of the harmonics present in the source have a definite acoustic significance in rectangular rooms."

SCHUKNECHT, HAROLD F., and WILLIAM D. NEFF, "Hearing Losses after Apical Lesions in the Cochlea," *Acta Oto-Laryngolica*, XLII (June 1952), 263-274.

Experimentation on cats seemed to show that at near threshold intensities "frequencies below 500 cps excite receptors only in the apical turn of the cochlea," and that with increases in intensity the low frequencies appear to "arouse activity over a wide area of the cochlea."

SENTURIA, BEN H., "The Influence of Airplane Noise on Auditory Thresholds," *The Annals of Otology, Rhinology and Laryngology*, LXI (June 1952), 331-349.

A study of air force trainees revealed that "hearing losses incurred during primary, basic, or advanced pilot training are, on the whole, temporary losses which are completely recovered following 24 hours of freedom from exposure to aircraft noise."

SIIRALA, URPO, "Contribution to the Technique of Fenestration," *Acta Oto-Laryngolica*, XLII (June 1952), 275-279.

Reports the successful use of the Thiersch graft in fenestrated cases of otosclerosis.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

WILLIAM FLETCHER
University of Minnesota

DOLL, EDGAR, "Mental Evaluation of the Cerebral Palsied Child," *Crippled Child*, XXX (June 1952), 6-7+.

A reminder that many standard intelligence tests are inadequate for the mental assessment of cerebral palsied children. Suggestions are made for testing approach, materials, and evaluation of results.

DOLPHIN, JANE E., and WILLIAM CRUICKSHANK, "Pathology of Concept Formation in Children with Cerebral Palsy," *American Journal of Mental Deficiency*, LVI (October 1951), 386-392.

A study designed to determine differences in thinking, reasoning, and concept formation of cerebral palsied children as compared with normal children.

EDWARDS, THOMAS M., "Progress in the Surgical Treatment of Bilateral Laryngeal Paralysis," *Annals of Otology, Rhinology, and Laryngology*, LXI (March 1952), 159-178.

The etiology and symptomatology of laryngeal paralysis are briefly presented. Surgical procedures are described, with particular attention devoted to those developed within the last decade or so.

EVANS, MARSEE F., "Efficiency is the Goal in Cerebral Palsied Speech," *Crippled Child*, XXIX (April 1952), 19-21+.

Suggests "efficiency" as a more satisfactory goal than "normalcy" in speech training for the cerebral palsied. A training plan is discussed.

GOLDSTEIN, KURT, "The Effect of Brain Damage on the Personality," *Psychiatry*, XV (August 1952), 245-260.

A review of Goldstein's observations of behavioral patterns of the brain-injured. Includes a section on language disturbance.

HEILMAN, ANN, "Intelligence in Cerebral Palsy . . . A New Interpretation of Research Studies," *Crippled Child*, XXX (August 1952), 11-13+.

Reviews recent research reports. The author observes that there are probably far fewer cerebral palsied persons of normal intelligence or above than has been generally assumed.

HUMPHREY, M. E., and O. L. ZANGWILL, "Dysphasia in Left-Handed Patients with Unilateral Brain Lesions," *Journal of Neurology, Neurosurgery, and Psychiatry*, XV (August 1952), 184-193.

The findings of this study tend to contradict traditional views regarding dominance of the side of cerebral injury in relation to subsequent dysphasia.

KASTEIN, SHULAMITH, "Speech and Language Habilitation in a Post-Encephalitic Child," *American Journal of Mental Deficiency*, LVI (January 1952), 570-577.

A detailed case study is presented in support of the author's belief that intellectual functions can be improved through speech and language training.

KAUFMAN, I., "Cleft of Lip, Alveolar Process, Hard and Soft Palate," *Dental Items of Interest*, LXXIV (September 1952), 829-835.

"This is a concise discussion of clefts . . . with special reference to etiology, diagnosis, treatment, and post-operative care."

LEVIN, NATHANIEL M., "Speech Rehabilitation after Total Removal of Larynx," *Journal of the American Medical Association*, CXLIX (October 2, 1952), 1281-1286.

An explanation of the anatomy and physiology of esophageal speech, its advantages over mechanical devices, and methods of instruction in its use.

MARTIN, BRUCE, and J. E. TRABUE, "The Congenital Cleft of the Palate," *Journal of Prosthetic Dentistry*, II (July 1952), 557-561.

A brief consideration of types of clefts and optimal ages for surgery, with a plea for more cooperative teams of surgeon, orthodontist, prosthodontist, and speech therapist.

MEERLOO, JOOST A. M., "Free Association, Silence, and the Multiple Function of Speech," *Psychiatric Quarterly*, XXVI (1952), 211-232.

Speech may be understood more completely as a system of verbal communication with manifold functions if the psychoanalytic principles of free association are employed in its study.

MORRISON, LEWIS F., "Recurrent Laryngeal Nerve Paralysis," *The Annals of Otology, Rhinology and Laryngology*, LXI (June 1952), 567-592.

Dissection of one hundred cadavers showed that "division of the recurrent laryngeal nerve into two or more branches in the extra-laryngeal area is not an anatomic rarity." One may expect to find divided trunks in 43% of adult human beings, an implication important in laryngeal paralysis following surgery in the thyroid area.

PODVINEC, S., "The Physiology and Pathology of the Soft Palate," *The Journal of Laryngology and Otology*, LXVI (September 1952), 452-461.

Reports observations, methods used in studying the functioning of the soft palate, and procedures found valuable in the surgical treatment of the cleft palate.

POULOS, THOMAS, "Improving the Intelligibility of Deaf Children's Speech," *Volta Review*, LIV (June 1952), 265-267.

An outline of factors tending to determine the degree of accomplishment in attaining satisfactory speech among deaf children. Suggestions for training are offered.

SORTINI, ADAM J., "The Efficacy of Acoustic Programs," *Volta Review*, LIV (May 1952), 201-203.

A review of recent literature for the purpose of determining the preferred type of program for training the deaf in communication skills.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

The 1952 Audio Fair: Binaural Sound

Having introduced at last year's Audio Fair the first commercial binaural recording and reproducing system, Magnecord, Inc. (225 West Ohio St., Chicago 10, Ill.), this year went a step further. With the cooperation of the radio station of the New York *Times* and the manufacturers of McIntosh amplifiers and Electro-Voice loudspeakers, they demonstrated two-channel "stereophonic" broadcasting with a "live" orchestra as well as from tape recordings. On two successive evenings the two transmitters of WQXR and WQXR-FM (which regularly broadcast the same program simultaneously) sent out binaural signals—one transmitter carried the signal for one ear and the other transmitter carried the signal for the other. In order to hear the music in auditory perspective, it was necessary for the listener to tune in the two transmissions on separate AM and FM receivers with loudspeakers spaced several feet apart or with earphones separately connected, one to each receiver.

At the press preview in the ballroom of the Hotel New Yorker, where I could move about until I found the best location between the loudspeakers, the illusion of depth (like stereoscopic pictures) was obtainable. That is, the sound of the tape-recorded orchestra did not seem to come from either of the two loudspeakers but from the stage between them. The sounds of a tape-recorded ping-pong game appeared to come from an invisible table placed obliquely across the stage; if the sound level from the two loudspeakers had been perfectly balanced, the table would have seemed to be straight across, I suppose. In both cases the illusion was not absolutely compelling, but it could be improved by closing the eyes. As every ventriloquist knows, the visible presence of an ostensible source makes it easy for an audience to believe in his entertaining deception. In this demonstration, the conspicuous presence of two brilliantly spotlighted loudspeakers forced the eye to contradict what the ear was asked to believe.

Listening to the two-channel broadcast from some of the same tapes in my own living-room, with the loudspeakers about eight feet apart, it was clear that the trumpets were on one side of the orchestra and the flutes on the other. This was apparent even though my AM receiver was a little portable model brought in from the kitchen for the occasion—no match for its FM opposite number which has a wide-range amplifier and separate woofer and tweeter loudspeakers. In spite of this disparity the "presence" of the orchestra was enhanced by the two-channel transmission and reproduction. But that of the announcer was not. His voice appeared to come not from a spot midway between the loudspeakers, but from everywhere.

The same criticism is due the stereophonic demonstration (again in the ballroom of the New Yorker) at the annual dinner of the Audio Engineering Society on October 30th. On this occasion a program of "live" music from separate, spaced microphones in the studio of the New York *Times* (one connected to WQXR and one to WQXR-FM) was received by separate Fisher tuners, amplified by separate McIntosh 50-watt amplifiers, and radiated from separate Electro-Voice multiple speaker systems in Klipsch-licensed "Patrician" enclosures. The instrumental ensemble sounded real, but the soloists and announcers did not, at least to my two ears. And later, when the entertainers used these magnificent twin channels as a public address system, the conflict between the evidence of the eyes and that of the ears was disastrous to any sense of auditory perspective or proportion. Nobody should have been asked to believe that merely life-size performers could be the source of the Titan's voices which emanated not from their own mouths but from the whole width of the stage.

In presenting such a demonstration one would do well to recall Dr. Harvey Fletcher's three-channel demonstration of "Auditory Perspective" on the stage of the auditorium of the Engineering Societies Building some 17 years ago with the three loudspeakers concealed behind a curtain of scrim, or Harold Burris-Meyer's series of "Sound Shows" in the theatre of the Stevens Institute of Technology with concealed loudspeakers but visible actors and motion pictures, or the original four-channel "Fantasia" of Walt Disney, or the current

seven-channel "Cinerama." On all of these occasions the conflict between eye and ear was minimized or eliminated and the stereophonic illusion thus made more believable.

Educational Uses of Binaural Recording

Binaural recording and reproduction of sound has other uses besides those which increase a listener's pleasure in hearing music. Since the two channels have separate controls for both recording and reproducing, they provide special advantages in speech and language training and in ear testing. For example, models of pronunciation can be recorded on one channel of the tape. The student can listen to the recorded examples from that channel and record his own attempts to imitate them on the other channel without any danger of erasing the models inadvertently. Subsequently he can play back both channels and compare the models with his own pronunciations. In the testing of hearing, a masking noise can be recorded on one track and test stimuli on the other, each channel being reproduced through the earphone for one ear only. Malingering can be exposed by taking advantage of the fact that the person being tested cannot tell which of his ears is going to be stimulated. Simultaneous two-channel recording of a conference or meeting restores to the listener the ability to direct his attention to the sounds he wants to hear. Similarly, binaural recording reduces the bad effects of background noise and reverberation in a recording made in a room with poor acoustics.

Binaural Tape Recorders

Besides the Magnecord binaural tape recorder there are now others of professional quality. At the Audio Fair I saw and heard the new Ampex portable Model 403-2 stereophonic recorder. It was demonstrated by Audio and Video Products Corp. (730 Fifth Avenue, New York 19, N. Y.) with McIntosh amplifiers and the new Altec 602A loudspeakers or Permoflux binaural headphones. Stereophonically recorded music on tape is already available from A-V Tape Libraries at the same address.

Stereophonic pre-recorded music on tape is coming also from Magnecord, possibly in January. In the meantime they are marketing monaural tapes duplicated from the same masters from which Vox discs are made, under the name "MaVoTape." Nine of these tapes went on sale in New York at the time of the Audio Fair; national distribution through Magnecord distributors is planned, with new releases every month.

Magnecord can supply a conversion kit to add the second channel to your present Magnecorder.

A less expensive binaural tape recorder was shown earlier in October at the National Business Show in New York City by Magnetic Recording Industries, Ltd. (30 Broad St., New York 4, N. Y.). It is called the "Synchrotone Dual" (Model VM-58); its price is $439.

Educational Laboratories, Inc. (1625 Connecticut Ave., N.W., Washington 9, D. C.) offers the "Educorder Dual" at $450. This machine is used in the language instruction laboratory at SHAPE headquarters in Paris.

It is my impression that the "Synchrotone" and the "Educorder" are identical machines using Brush "Soundmirror" components. The frequency response at 7.5″/sec. goes to 7,000 cycles/sec.; at 3.75″/sec. to 5,000 cycles. Either speed available.

Binaural Sound on Discs

The biggest surprise of the Audio Fair to me was to find that binaural sound on discs is already available with equipment to play it back. The enterprising and ingenious Emory Cook (Cook Laboratories, Route 2, Stamford, Connecticut) presented a paper on the subject at the annual meeting of the Audio Engineering Society, and an exhibit at the concurrent Audio Fair showed the finished product in commercial form.

The recording process, developed by Cook, places two bands on the disc. One band is at the outside and one at the inside, so that the record looks like an ordinary 12″ LP with two selections recorded on it. But the outer band contains the sound recorded for one ear, and the inner band has the sound recorded from the microphone which represented the listener's other ear in the recording studio. The record can be played back (for one ear at a time!) on ordinary LP equipment, but for two-eared listening the Livingston Electronic Corporation (Livingston, New Jersey) is making a forked pickup arm carrying two cartridges. The output of each cartridge is fed through its own amplifier and loudspeaker (or earphone) for the stereophonic (or binaural) effect. The first commercial binaural disc record (a New Orleans jazz program) is produced by Atlantic Recording Corp. (234 West 56th St., New York, N. Y.). A test record for checking the positions of the two pickups for exact synchronization of

the two signals is available from the Cook Laboratories for $2.50 postpaid.

The Cook Laboratories display seemed to me to be the most crowded room at the Audio Fair.

Audio-Visual Guide

"A Guide to Audio-Visual Materials on Speech and Hearing Disorders," by Dr. Albert O. Weissberg, is an 86-page supplement to the *Journal of Speech and Hearing Disorders*, published in September, 1952. This impressive and comprehensive compilation lists films, filmstrips, slides, charts, diagrams, models, photographs, recordings, radio scripts and other materials, and the sources from which they may be obtained. Its usefulness as a guide is greatly increased by the author's descriptions and evaluations of the materials, and his advice on the utilization of audio-visual materials. Copies may be ordered from the Business Manager of the *JSHD*, Dr. George A. Kopp, Speech Clinic, Wayne University, Detroit, Michigan. The price is $1.00.

DAVID McCORD *reading his own poems. Harvard Vocarium. 12" 78 rpm; 2 sides.*

David McCord is a man of many enviable accomplishments. He paints beautifully; he writes essays, poetry, and light verse with wit and grace; he edits elegantly (you probably know his *What Cheer*, the best anthology ever made of witty and humorous verse); and he occupies an office in Harvard's oldest building, Wigglesworth. At one time, to my certain knowledge, he was also a master performer on the taro-patch fiddle (the man-sized double-stringed, baritone-voiced ukulele), not to mention the piano and the saxophone.

I have been helpless with admiration for him since I clipped from F. P. A.'s column his parody on the oldest lyric poem in English which I recite to myself on every Commencement Day. It begins:

> Summa is i-cumen in,
> Laude sing cuccu!
> Laddes rede and classe lede,
> Profesor bemeth tu—
> Sing cuccu!

This record, made before tape and before LP, has room for only a few of his poems. On it, I regret to say, McCord (like so many poets who read aloud) does not do justice to himself or his graceful verses. If you turn down the volume so that the words are indistinguishable, the vocal pattern sounds as solemn as church. Nevertheless I have enjoyed the record and I can recommend it if only for one poem, called *At the Garden Gate*. The other titles are *To a Child, The Newt, Isabel Jones and Curabel Lee, The Frost Pane, Tiggady Rue, The Shell, The Starfish, The White Ships, This Is My Rock, When I Was Christened, Waltzing Mice*, and *The Rainbow*. I wish Professor Packard would persuade him to try again.

READINGS FROM THE BIBLE *By Ronald Colman. RCA-Victor LM-124. 10" LP; 2 sides.*

Because of parental compulsion in the beginning, and later for other reasons, I have attended a great many church services of various kinds, and I have heard a great many people read from the Bible—some well, most not so well. Ronald Colman's reading ranks high. It is intelligent, sincere, dignified, expressive reading, not over-dramatized and not intoned in the stereotyped pattern too often heard from pulpits.

The selections are intelligently chosen, too. Some of them are familiar and all of them ought to be. They include (not in this order) the 8th, 19th, 23rd, 24th, and 121st Psalms, passages from Proverbs, Job, the Song of Solomon, Second Samuel, Ecclesiastes, and from First Corinthians and the Revelation.

The absence of anything from the Gospels allows us to suppose and hope that RCA-Victor plans more records of this kind. It is hardly conceivable that they could stop here.

FRANCIS P. MAGOUN, JR., *reading from Old English prose and verse. Harvard Vocarium. 12" LP; 2 sides.*

Taking full advantage of the new developments in the art of recording, the Harvard Vocarium has provided on this LP disk the most extensive recorded sampler of Old English prose and poetry that I know about.

For classroom demonstration or for study at home or in the library, this record, with a copy of the text (J. R. Hulbert, *Bright's Anglo-Saxon Reader*), constitutes an incomparable tool for learning. Professor Magoun reads clearly. The pronunciation he demonstrates is an early West Saxon type.

The first side includes the parable of the sower from the Gospel of St. Mark, Caedmon's Vision and Hymn, the story of Abraham and Isaac from the Book of Genesis, In Praise of King Aethelstan (or the Battle of Bruna's Stronghold), Beorhtnoth's Death (or the Battle of Maldon), The Wanderer, The Seafarer, and the Dream of the Rood. The second side contains eight passages from *Beowulf*.

P.M., on Tuesday, December 30, a forum on the proposition, "What form of international organization should the United States support?" Dean Everet Soop, of the University of Michigan, Vice-President of the National University Extension Association, will serve as moderator. The guest speakers are Mr. Clarence K. Streit, President, Federal Union, Inc.; Captain Edgar C. Bundy, author and lecturer; Mrs. Frances B. Lucas, Executive Secretary, Daughters of the American Revolution; and Mr. Vernon Nash, journalist, lecturer, and world traveler.

CENTRAL STATES SPEECH ASSOCIATION

The Central States Speech Association will hold its annual convention at the Congress Hotel, Chicago, Illinois, on April 17-18, 1953. The theme selected for this convention is "Professional and Community Service Through Speech." The practical aspects of speech work will be stressed. Materials presented in the various sectional meetings and workshops will be of special practical value to the speech teachers in universities and colleges, in secondary schools, and in elementary schools. The program will include special sectional meetings or workshops for high school speech teachers and for speech correctionists in the public schools.

The American Educational Theatre Association, the American Forensic Association, the American Speech and Hearing Association, the Speech Association of America, the Association for Education by Radio and Television, and the National Society for the Study of Communication are cooperating in planning the program for the Central States Speech Association Conference in Chicago next spring.

SOUTHERN SPEECH CONVENTION

The twenty-third annual convention of the Southern Speech Association will be held in the Hotel Poinsett, Greenville, South Carolina, March 30-April 4, 1953. The convention is making its first appearance in the Piedmont region in many years.

The program for the 1953 convention includes three general sessions, twelve sectional meetings, and a number of organization meetings, luncheons, and banquets. General sessions will present the themes: "Teachers of Tomorrow," "The Influence of Speeches in the Recent Campaign," and "Achievements of Speech Education"; sectional meetings will cover the following fields: Forensics, Speech Pathology, Interpretation, Fundamentals, Theatre, Speech Education, Rhetoric, Radio and Television, Speech in the Elementary School, Speech for Religious Workers, Communication, and Graduate Study and Research. Outstanding speakers both from the Southern region and from the leading speech schools of other areas of the nation will appear on these programs.

Special emphasis will be placed upon graduate studies in which prospective graduate students may meet representatives of the various leading speech schools face-to-face and work out future study plans. Featured in this year's convention will be President H. P. Constans of the Speech Association of America, who is head of the Department of Speech of the University of Florida. For the first time in a number of years the president of the national organization has been chosen from the Southern region.

One of the most valuable contributions to this year's convention will be the special Workshops in Speech and Hearing Disorders, in Forensics, and in Theatre, the latter being contributed by the Southern Region of the American Educational Theatre Association. These workshops will be held on Saturday, April 4.

SPEECH ASSOCIATION OF THE EASTERN STATES

The forty-fourth annual convention of the Speech Association of the Eastern States will be held Thursday, Friday, and Saturday, April 9, 10, and 11, 1953, at the Hotel New Yorker in New York City. Under the direction of First Vice-President Marvin Bauer, an unusual program is being planned. In order to provide variety, and in order to allow a greater number of those in attendance to participate, the planning committees have arranged the entire program as a workshop. General sessions will be alternated with sectional meetings so that sectional meetings will carry out in more detail the problems discussed in the general meetings.

Specifically, the opening general session will find a number of outstanding academicians presenting "A Case Against Speech." The following sectional meetings will each discuss "The Case For Speech." These sectional meetings will be followed late in the afternoon with another general session in which "The Case For Speech" will be presented to the entire convention.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

WEST PALM BEACH SPEECH AND HEARING WORKSHOP. A county workshop in Speech and Hearing Problems was held from August 15 to September 5 at West Palm Beach under the direction of Stanley Ainsworth, Associate Professor of Speech at the Florida State University at Tallahassee, assisted by Francis Cartier, also of the Department of Speech. Approximately fifty-five teachers were enrolled in the session, which was designed to aid the classroom teacher in dealing with the speech- or hearing-handicapped child.

ILLINOIS SPEECH ASSOCIATION. The annual meeting of the Illinois Speech Association was held October 17 and 18 on the campus of the University of Illinois at Urbana. Severina Nelson, director of the speech clinic, presided at a program featuring Joseph Wepman, clinical instructor in otolaryngology and lecturer in psychology at the University of Chicago, who spoke on "A Conceptual Model for the Recovery from Aphasia," and Helmer Myklebust, director of the Children's Hearing and Aphasia Clinic, Northwestern University, whose subject was "Aphasia in Children—Diagnosis and Training." University forensics was represented by a demonstration debate by four Illini Forensic Association members on the question of the federal union of the Atlantic Pact nations.

IN THE CURRICULUM

CHILDREN'S THEATRE CLASSES FOR ADULTS AT JOHNS HOPKINS. Teachers, recreation workers, and Scout leaders enrolling in the McCoy College classes in Children's Theatre and Speech for Better Teaching actively engage in all phases of children's theatre from the introduction of story material to its final mounting as a play. Together with the adult program, Children's Theatre classes accept young people between the ages of six and eighteen; for an additional twenty junior and senior high school students, a class in Speech Arts and Speech Improvement is offered weekly.

LITERATURE-THEATRE STUDY AT LONG ISLAND UNIVERSITY. A cooperative drama study and acting program is being conducted this semester at Long Island University under the supervision of Mildred Debarritt of the English Department and Dennis Brown of the Speech-Theatre Department. Scenes from the plays studied in the class in modern drama are rehearsed by the Speech-Theatre Workshop Group and presented weekly to members of the English classes. The three-fold purpose of the project is: (1) to enable English students to see portions of the plays they study performed on stage, (2) to give theatre students the opportunity of acting in plays which they might not otherwise present in regular production, and (3) to coordinate the reading of modern drama with its actual presentation on a stage. Included in the semester's schedule are scenes from *Hedda Gabler*, *The Weavers*, *Waiting for Lefty*, *The Sea Gull*, and Maugham's *Our Betters*.

EXPANDED OFFERING AT GEORGE PEPPERDINE COLLEGE, LOS ANGELES. Beginning in September, the Department of Speech and Drama at Pepperdine College increased its program to provide: (1) an undergraduate major or minor in speech and drama, (2) the special secondary credential in speech arts, (3) the speech credential in the correction of speech difficulties, (4) work toward the general secondary credential with a major in speech and drama, and (5) a Master's degree in theatre production, oral interpretation, or voice and speech science. The Pepperdine staff includes James D. Young, chairman, Glenn G. Gooder, director of the speech clinic, Emmett Long, director of forensics, Mary Huston, Keith Aldrich, and Donna Bartos.

BASIC LANGUAGE SKILLS FOR FOREIGN STUDENTS. In cooperation with the Department of English, a new course in Language for the Foreign Student is offered by the Speech and Drama Department of San Jose State College. The class meets daily for two hours, one devoted to written and the other to spoken English.

Last spring the state granted the department permission to grant the special secondary credential in teaching lipreading to the hard-of-hearing child.

SPEECH IN INDUSTRIAL MANAGEMENT. The Consolidated Aircraft Plant at Fort Worth has made courses in industrial management available to its supervisory personnel through Texas Christian University; "Effective Oral Communication in Industry" is one unit in the curriculum this fall.

APPOINTMENTS AND PROMOTIONS

NEW DEPARTMENTAL CHAIRMEN. J. Jeffery Auer, since 1937 chairman of the Department of Speech at Oberlin College, has been appointed professor of speech and chairman of the Department of Speech at the University of Virginia. Robert G. Gunderson is the new chairman of the department at Oberlin.

At the University of Alabama, Kenneth Harwood has been named head of the Department of Radio with the rank of full professor. He joined the Alabama faculty in 1950 as director of radio and television research, and during 1951-52 was acting head of the department.

Frederick W. Hile, for the past six years assistant professor and director of the Oral Interpretation Workshop at the University of Washington, is now professor and head of the Department of Speech at Morningside College, Sioux City, Iowa.

APPOINTMENTS:

University of Alabama: Gene A. Wilson, instructor in speech and technical director of the University Theatre; Phillip G. Curry, instructor in speech; Sylvia Bolasky, assistant in debate; Lois Brien, teaching assistant and speech therapist; Elizabeth deSchweinitz, clinical assistant; Thomas L. Fernandez, teaching assistant; Elmer Ferrier, technical assistant; Ray Fowler, hearing assistant; Jean Gilford, teaching assistant and speech therapist; Arlette Harwood, clinical assistant; Nita McKnight, clinical assistant; Frances Manning, teaching assistant; Gene Pressel, clinical assistant; Robert E. Tate, University Theatre business manager.

University of Arkansas: George R. Kernodle, associate professor of drama; Sara Ivey, director of the speech clinic; Martha Heasley Cox, instructor in speech.

Baylor University: George Stokes, instructor in radio.

Bennington College: Ned Donahoe, director of theatre.

State Teachers' College, Bloomsburg, Pennsylvania: Maryland Wilson, professor of speech; Clara B. Weir, associate professor of speech.

Bryn Mawr College: Frederick Thon, Theresa Helburn associate professor of drama.

DePauw University: Owen Petersen, instructor in speech; Glenn W. Timmons and Christian Hamilton, assistant instructors in speech.

University of Florida: William Shea, acting head of the speech and hearing clinic; Ronald Humphrey, instructor in theatre and technical director; John Van Meter, instructor in theatre and assistant director of the Florida Players.

University of Illinois at Urbana: Frances Johnson, instructor in speech; Robert Leake, Joseph Hazard, Joseph Golden, Robert Cagle, assistants on the staff of the Illini Theatre Guild; Marjorie Thompson, S. W. Eppel, Claudia Polo, Mrs. Stacy Davenport, and Elizabeth Ivens, assistants in the clinic; Robert Scott and Robert Phillips, assistants in forensics.

University of New Mexico: Keith St. Onge, director of the speech and hearing clinic; Cullen B. Owens, professor of public address and director of forensics.

New York University, University College of Arts and Science: William Vorenberg, instructor in speech.

State University of New York, Teachers' College, New Paltz: Perry E. Baisler, professor of speech and director of the speech and hearing clinic.

Northwestern University: Dean Barnlund, instructor in public speaking; Bedford Thurman, instructor in dramatic production.

Pennsylvania State College: Henry C. Youngerman, assistant professor of speech; Robert S. Brubaker, assistant professor of speech; James V. Frick, assistant professor of clinical speech; Harold J. O'Brien, instructor in speech.

Queens College: Robert J. Dierlam, instructor in speech and director of the Playshop; Roy T. Rector, tutor in speech; Franklin Weiss and Mildred Garfunkel, fellows in speech.

Rockford College: Mrs. Barbara Nyberg, speech clinician.

San Jose State College: Rollin E. Buckman, instructor in theatre; Mrs. Noreen Mitchell, instructor in public speaking; Robert I. Guy, instructor in radio speech; Lyman Barrett, instructor in speech correction.

Texas Christian University: Mrs. W. A. Allen, costumer; Mrs. Dorothy Bell, director of the speech clinic; William Garber, technical assistant.

Texas State College for Women: E. Robert Black, assistant professor of drama and radio; Carolyn Cowley, instructor in drama.

State College of Washington, Pullman: James H. Egbert, assistant professor of speech and director of speech correction; R. C. Norris, instructor in speech and production director of KWSC; Mrs. Marjorie Scott, instructor in speech.

Wayne University: Edgar E. Willis, head of radio school (graduate); Eugene Bahn, associate professor of interpretative reading; Mrs. Evelyn McCurdy, William Buys, Lee Dreyfus, instructors in speech.

PROMOTIONS:

University of Alabama: Allen Bales, assistant professor of speech.

University of Illinois: Richard Murphy, professor of speech.

Northwestern University: Martin Maloney, associate professor of radio and television; Lee Mitchell, professor of dramatic production; Ernest J. Wrage, professor of public speaking.

Pennsylvania State College: Harold E. Nelson, associate professor of speech.

Texas Christian University: Walter R. Volbach, professor of drama.

ON THE STAGES

FIRST UNIVERSITY BALLET THEATRE AT UTAH. The Speech Department of the University of Utah has appointed William Christianson, former director of the San Francisco Opera Company Ballet as director of its own new ballet division. This first Ballet-Theatre-at-a-University in the United States offers a range of dance and pantomime from beginning through advanced studies providing full credit toward a degree. A permanent *corps de ballet* is an integral part of the sequence; touring companies of students are to be sent into surrounding territories. Presentations this season include performances at the Major Theatre, the Playbox, and the Summer Festival, as well as a week's engagement in the spring with *Les Sylphides, Le Chausseur Maudit,* and *Western Saga.* The ballet theatre is the newest division of a theatre program which includes several units, each with a distinctive offering: the Major Theatre schedules *The Happy Time, John Brown's Body* (Tyrone Power and Raymond Massey), *Le Bourgeois Gentilhomme, Saint Joan,* and *Julius Caesar;* the Playbox presents theatre-in-the-round productions of *Blood Wedding, Master Peter's Puppet Show, The Maid Mistress, Pygmalion,* and *Ring Round the Moon;* the Young People's Theatre offers *A Kiss for Cinderella, Toad of Toad Hall, Seven Little Rebels,* and *Secret of Pat Pending;* the Foreign Language Theatre, a new addition, features *Tovarich; La Zapatera Prodigiosa,* and *Einen Jux will er sich machen;* the Television Theatre will telecast over Salt Lake City TV *Dr. Faustus, Anna Hedwig,* and *Mock Doctor;* and the Curiosity Theatre, the student production series, provides an outlet for original and experimental plays.

JOHNS HOPKINS 1952-53 SEASON. The Johns Hopkins Playshop schedules three major plays for its year's presentation: Wycherley's *The Country Wife,* Percy Mackaye's *The Scarecrow,* and the annual Theodore Marburg Prize Play. In addition to mainstage production, five "drama evenings" feature a combination of lecture and performance. Walter Kerr, drama critic of the New York *Herald Tribune,* opened this series in October as the Amos Taylor, Jr., Memorial Lecturer with "A Critic Looks at Our Drama;" other lecturers include Hugo Weisgall on "The Place of Music Drama in Our Theatre," Richard Hart, poet and critic, head of the Department of Literature, Enoch Pratt Free Library, on "Variety as a Form of Theatre," Laureline Straughn Pratt, formerly associated with the Religious Drama Guild, the University of Pittsburgh, and the American University, on "Religious Drama," Frances Cary Bowen, director of the Johns Hopkins Children's Educational Theatre, on "Monodrama, Past, Present, and Future." In February, the Playshop sponsors the appearance of Emlyn Williams as Charles Dickens. Subscription plays in the Children's Educational Theatre series are *Flibbertygibbet,* Favorite Stories and Legends, *Rumpelstiltskin,* and *Tom Sawyer.*

OKLAHOMA COLLEGE FOR WOMEN. Election week appropriately saw the performance of *First Lady* as the official opening of the new theatre at the Oklahoma College for Women. The house seats three hundred and forty, has a thirty-foot proscenium opening, and is equipped with the most modern in switchboard, intercom system, lights, and work facilities.

QUEENS COLLEGE THEATRE GRANT. New York City has made available to Queens College the planning money for a proposed three-million dollar Music and Arts Building to house the Speech and Music Departments. Present plans include three fully-equipped theatres, including a multi-purpose arena stage.

A federation of community theatre groups in the Borough of Queens has been organized under the sponsorship of Queens College with the objective of providing a theatre information center to serve community needs. Elizabeth G. Scanlan, the elected chairman of the group, and Edward M. Greenberg are the college representatives.

COLLEGE THEATRE SCHEDULES:

University of Alabama: *Remains to be Seen, The Medium, Noah, Othello, Affairs of State*

University of Arkansas: *Dream Girl, On Borrowed Time*, Molière's *The Happy Hypochondriac* (translation by George Kernodle).

DePauw University: *State of the Union, Saint Joan, Twilight Walk, Life with Mother*

University of Illinois at Urbana: *The Provok'd Wife, The Time of Your Life, The Heiress, Heartbreak House*

University of Kansas City: *Ah, Wilderness, Twelfth Night, Uncle Vanya, Ring around the Moon* (Playhouse series); *Wizard of Oz, Circus Day, Marco Polo* (Children's Theatre)

George Pepperdine College, Los Angeles: *Angel Street, Jenny Kissed Me, As You Like It, The Glass Menagerie, Our Town, Blithe Spirit*

Queens College: *The Rivals*

San Jose State College: *The Importance of Being Earnest, Antony and Cleopatra*, Lope de Vega's *The Sheep Well, The Innocents, Under the Gaslight*

Texas Christian University: *An Inspector Calls, Cradle Song, See How They Run*, "Stampede Bluff," *Little Women*

Wayne University: *Crime and Punishment, Billy Budd, Dream Girl, Yes Is for a Very Young Man, Hamlet, My Sister Eileen, Desire under the Elms, Hansel and Gretel*

IN THE STUDIOS

PLAY SERIES AT TCU. The Radio Division of Texas Christian University has completed plans for commercial broadcast of three series of plays. "Hello Sucker" will be produced and recorded for the Fort Worth Better Business Bureau and rebroadcast over Southwestern stations. For the fourth consecutive year, the children's series, "Flight to Fairyland," will be programmed; it is at present carried by eight Texas stations. A special sequence of thirty-minute programs, "Tales of Texas," is written by William C. Nunn of the Department of History at the University.

EDUCATIONAL TELEVISION COMMITTEE. President John J. Theobald of Queens College has appointed an eight-member faculty committee to plan the place of the college in educational television in New York City. Giraud Chester and Arthur J. Bronstein of the Speech Department are on the committee; Professor Chester is chairman.

NEW FM STATION AT WAYNE UNIVERSITY. In the spring of 1952, the UAW-CIO gave to Wayne University Station WDET-FM, valued at $125,000. The license has been transferred and the station is currently in operation by the Radio Division of the Department of Speech. As chairman of university television activities, Paul Rickard supervised the production of more than fifty-two hours of television programming of a varied and experimental nature. Thirty half-hour programs were carried by WKZO-TV, Kalamazoo, and WJIM-TV, Lansing. Rupert Cortright conducted a twelve-week series in "More Effective Speaking."

AT THE CLINICS AND LABORATORIES

NEW SPEECH CLINIC AT MUNDELEIN. Speech-handicapped children, teachers, and prospective teachers and correctionists are served by the speech clinic opened this fall under the direction of Sister Mary Carmelia. A newly instituted course in Speech Correction for the Classroom Teacher is designed primarily for teaching Sisters in the Chicago area schools. Speech majors enrolled in the regular session at Mundelein receive training in methods at the clinic as part of their curriculum. During the past two summers, Sister Mary Carmelia conducted courses in speech correction at Clarke College, Iowa, for Sisters in the Dubuque archdiocese and served there as director of a clinic. During the sessions, her classes visited the State University of Iowa to observe clinical procedures and facilities.

FROM PLATFORM AND CONFERENCE TABLE

BAYLOR TOURNAMENT. E. Ray Skinner of Wayne University was guest critic and reader for the third annual Poetry Festival at Baylor University in November; Chloe Armstrong was in charge. Baylor schedules two more annual meetings for February, a college and a high school tournament, each planned for two days.

MEETINGS AT FLORIDA STATE. The Florida State High School Congress was held in November on the campus of Florida State University and at the Capitol Building at Tallahassee. The De-

partment of Speech also schedules its Fourth Annual Invitational Tournament for February.

PURDUE FORENSICS CONFERENCE. Debate teams from seventeen universities and colleges participated in the Fifth Annual Invitational Forensics Conference at Purdue University in November. Represented were Alabama Polytechnic, Augustana, Boston University, Case Institute of Technology, DePauw, the University of Florida, Georgetown, Illinois, Kansas, Missouri, Notre Dame, Ohio State, the United States Military Academy, Utah, Western Michigan, Wisconsin, and Purdue. The conference is primarily a "learning" event intended to aid the debaters in analyzing the national question and debating it effectively.

WAYNE UNIVERSITY FORENSICS. Twenty-five forensic awards, fifteen hundred dollars to supplement the forensic budget, and a graduate assistantship all provided in 1951-52 by Walter Bancroft Cary have been continued for the current year. During last year's forensic season, Wayne debaters won 95 and lost 41 decisions in a total program of more than two hundred debates; in inter-collegiate oratory and extemporaneous speaking contests, representatives of the college won fourteen first honors. In addition, student speakers filled forty-eight speaking engagements, and the public speaking staff supervised ninety-four discussions by students in the Panel of Americans. The total 1951-52 audience for Wayne forensic events is estimated at some thirty thousand.

GRADUATE RECORD EXAMINATION IN SPEECH

The Educational Testing Service of Princeton, New Jersey, developers of the Graduate Record Examinations, announces that the new Advanced Speech Test will be available for use by March, 1953. Designed to be suitable for college seniors and first-year graduate students, this advanced level examination has been developed with the assistance of a committee of teachers of speech. It is a three-hour examination with questions in the area of General Speech, Rhetoric and Public Address, Theatre, Speech and Hearing Disorders, Radio and Television, and Oral Interpretation. There is an extensive and balanced coverage of topics within each of the principal areas. Items used in the development of the final form of the test have been pretested and found to have satisfactory item-test validity and range of difficulty. Early users of the test will receive raw test scores; and as soon as data can be accumulated norms will also be provided. Inquiry about the use of the Advanced Speech Test should be addressed to The Educational Testing Service, 20 Nassau Street, Princeton, New Jersey.

1953 READING INSTITUTE

The director of the Reading Clinic at Temple University has announced that the Tenth Annual Reading Clinic at Temple University will be held February 2 to 6, 1953. The faculty for the institute will include more than one-hundred specialists in the field of reading instruction. Widely known guest speakers will lecture, demonstrate and serve as consultants during discussion meetings on reading and related topics. Included among these will be:

Miss Dorothy Kay Cadwallader, Principal, Robbins School, Trenton, N. J.; Mrs. Grace Alder Dorsey, Supervisor of Elementary Schools, Maryland State Department of Education; Miss Phyllis Fenner, Librarian, Plandome School, Manhasset, L. I.; Miss Eleanor Johnson, Managing Editor, American Educational Publications; Miss Nancy Larrick, Educational Director, Random House; Mrs. Dorothy Fields Nicholas, Student Counseling Bureau, University of Minnesota; Dr. Daniel A. Prescott, Director, Institute for Child Study, University of Maryland; Dr. William P. Sheldon, Director, Reading Laboratory, Syracuse University; Dr. Linda C. Smith, Assistant Professor of Education, Cortland State Teachers College; Dr. Paul Witty, Director, Psycho-Educational Clinic, Northwestern University.

For specific information about the Institute, write to Emmett Albert Betts, Director, The Reading Clinic, Temple University, Philadelphia 22, Pennsylvania.

PERSONAL NOTES

Arleigh B. Williamson, First Vice-President (1929) and President (1935) of the Speech Association of America, professor of speech and chairman of the Department of Speech of New York University's Washington Square College of Arts and Science, was honored at commencement time by Wagner Lutheran College of the Borough of Richmond with its "Distinguished Citizen" award. The citation was in tribute to Professor Willamson's many years of civic activity, including the chairmanship of the Speakers' Bureau of the City Fusion Party which first elected LaGuardia mayor,

receipt of the B'nai B'rith Inter-Faith Award, membership in the Mayor's Committee on Unity, his service as Campaign Chairman of the Capital Fund Drive of the Staten Island Council of the Boy Scouts of America, and his two-year chairmanship of the Staten Island Community Chest. . . . *Forrest L. Seal*, assistant professor of speech and director of forensics at DePauw University, has been awarded a Research Foundation Fellowship at Purdue University for 1952-53. Seal, who is on leave from DePauw, is making a study of the oratory of Senator Daniel W. Voorhees of Indiana; his fellowship is the first to be awarded by the Foundation for rhetorical research, the others having all been allocated to scientific and engineering studies. . . . *Walter Scott*, Northwestern University, has been granted a leave of absence to conduct research under the provisions of a Ford Foundation Fellowship. *Harold Westlake*, director of the Northwestern Speech and Hearing Clinic, was granted an honorary Doctor of Science degree by his Alma Mater, Michigan State Normal College. . . . *Harold P. Zelko*, Pennsylvania State College, who was in Washington the greater part of last year as Director of Training in the Economic Stabilization Agency, is again on leave to take charge of the nationwide training program for the Bureau of Internal Revenue. . . . *Eleanor King*, University of Arkansas, returned this fall after a summer of teaching and lecturing in Holland; her dance recitals in Amsterdam and Rotterdam were favorably noted by critics in those cities. . . . *Ralph Eubanks*, also of the Arkansas staff, is on leave this year to complete doctoral study at the University of Florida. . . . *Lew D. Fallis*, professor of speech and drama at Texas Christian University, retired this fall . . . . *Mildred Freburg Berry*, Rockford College, is on leave on a Fulbright appointment to the University of Oslo; she is to assist the Department of Health in an organization of speech centers in Norway. *Atwood Hudson* is acting chairman of the Department of Speech Reeducation in her absence. . . . *Douglas Russell*, Florida State University, spent his fifth summer season as designer at the Oregon Shakespeare Festival in Ashland. . . . *E. M. Plumstead*, *W. Knox Hagood*, and *Don C. Smith*, all of the Radio-Television Department of the University of Alabama, spent the summer in graduate work; Smith began his year's leave for doctoral study at Ohio State University. . . . *Lionel Crocker*, Denison University, after the publication of *Interpretative Speech* and a summer of teaching at the University of Michigan, began another year with October addresses to the Indiana Teachers of Speech in Indianapolis, and to the Eastern Ohio Teachers of Speech in Cambridge. . . . *Pressley McCoy* has been appointed director of the core course in oral communications at Denison. . . . *Ruth Harsha McKenzie*, San Jose State College, received her doctorate in dramatic literature from Stanford University in June. *Lawrence Mouat* takes over the San Jose forensic activities, replacing *Wilbur Luick*, who has resigned to enter private business; *Ward Rasmus* became director of the speech clinic on the retirement of *Margaret C. Letzter*, now professor emeritus . . . . *Sydney Head* has resumed the chairmanship of the University of Miami (Florida) Department of Radio and Television after a year's leave, during which he completed course work for the doctorate at New York University . . . . *Elwood Murray*, Director, School of Speech, University of Denver, will teach at the University of Hawaii during the spring semester; *Joseph Smith*, chairman of the Department of Speech at Hawaii will be on the Denver campus during that time. . . . *Eugene T. MacDonald* is on sabbatical leave for the fall semester from Pennsylvania State College; he is engaged in research on cerebral palsy and in study with Meyer Perlstein. *Paul Beall* of the same staff is serving as Scientific Consultant for the Air Research and Development Command in Baltimore, Maryland. . . . *Robert Oliver's* new book, *Verdict in Korea*, based largely on his observations while serving as personal adviser to Syngman Rhee, covers the international aspects of the Korean war and its impact on the Korean people and government. Professor Oliver edits a new monthly magazine, *Korean Survey*, and continues to act as consultant to the Korean Pacific Press . . . . *Broadrick King*, University of Illinois at Urbana, has rejoined the staff after a year's study and research at Columbia University. . . . *Kennon H. Shank*, Texas State College for Women, has finished a year's doctoral study at the University of Denver. . . . *Wilbur E. Gilman* has been re-elected chairman of the Department of Speech at Queens College and *Jon Eisenson* director of the Speech and Hearing Center; Eisenson spent the summer as visiting professor and director of the Speech Clinic at Colorado University. *Robert J. Dierlam*, newly appointed to the Queens faculty, has recently returned from Vienna, where he made a study of the Volksbuhne as a Fulbright Research Scholar in Theatre Arts at the Institut für Theaterwissenschaft. . . .